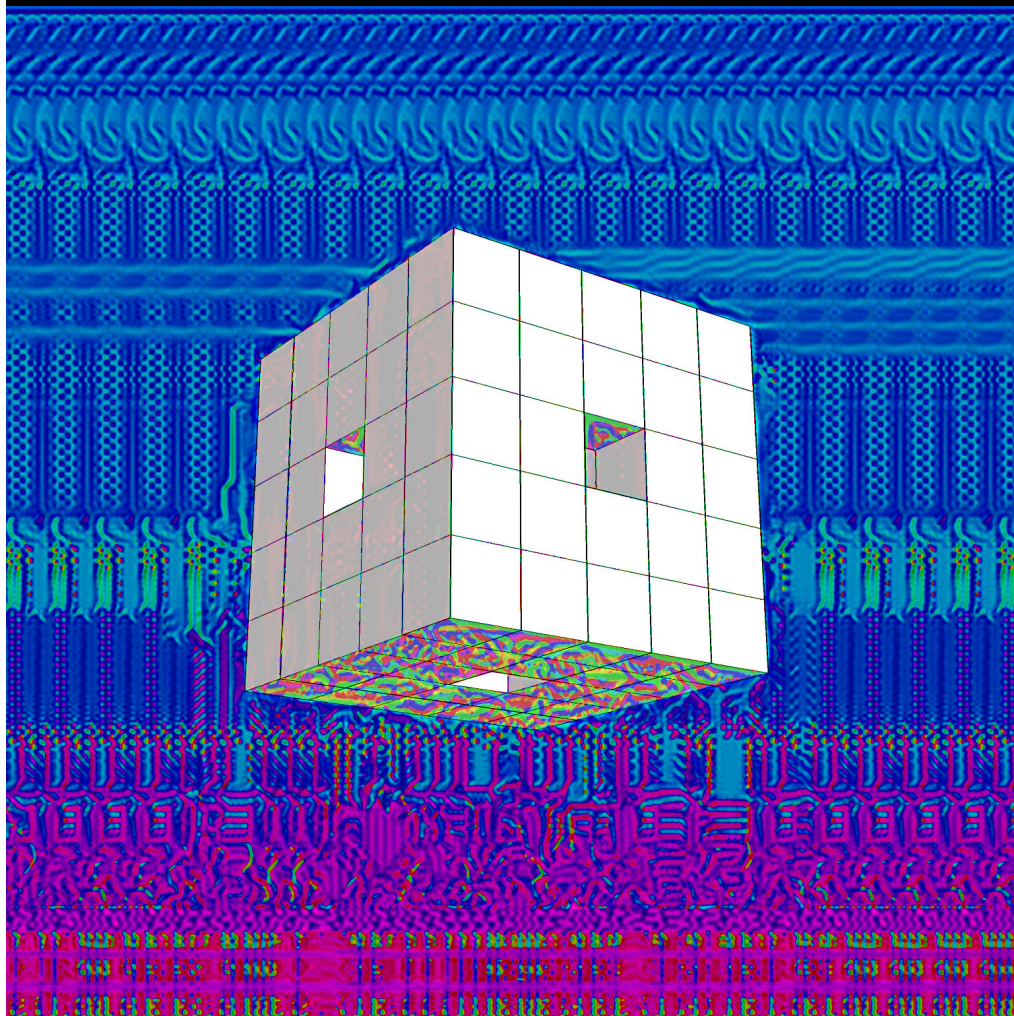


THE CUBIC STONE



CHRISTOPHER O'NEILL

THE
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by
Christopher O'Neill

Introduction

This book is an investigation in physic phenomena, the occult and the paranormal. The first two chapters deal with mostly personal anecdotal evidence of psychic phenomena, including; telepathy, clairvoyance, and psycho-kenesis. With regard to psychokenesis, this book attempts to identify the psycho-physical properties that might give rise to such a force, including libidinous energy, which leads to Wilhelm Reich's theory of 'orgone energy' and from there into other occult practices to do with sex magic, which I argue is the basis of most occult magick. Other occult practices examined in this section include astral projection, especially in the context of lucid dreaming, ritual magic and magical incantations and potions. References to the rituals and beliefs of Secret Societies are peppered throughout this section, but will become much more important later on.

I'd like to make it clear at the outset that I am in no way condoning the use of sex magic or occult practices, particularly as they pertain to intention (i.e. controlling individual or collective destinies of the human race). Such practices are condemned in scripture, both in the Old and New Testament, and for good reason. Man is, as we know, an imperfect creature and for this reason any man who seeks to do 'his will' over that of the Universe will inevitably fall prey to his own inwardly corrupted nature. That is why in our prayers we say not 'my will be done', but 'thy will be done'. By appropriating our wishes to an all-powerful and loving God (which need not be the Christian God, but can be Buddha, Vishnu Thor or any other manifestation of the Divine) we can skirt the many pitfalls of human nature and be assured that the most correct and beneficial course of action will be taken on behalf of ourselves and the rest of the human race.

From psychic phenomena, we move to yet more anecdotal evidence of the paranormal, in particular that of the UFO (Unidentified Flying Objects) or AAV (Anomalous Aerial Vehicles), as they are currently designated by the U.S. Navy. Here I list a string of personal and third party accounts to do with various close encounters with UFOs and their potential occupants. A number of these encounters are linked to a mountain, called the Big Sugar Loaf. If we accept that these entities are not merely the result of 'altered states of perception', but constitute actual physical beings — whether from another star system or dimension is not known — then we can examine what it is they want from us and how it is they might perpetuate their agenda on Earthly populations of human beings.

In my book 'Apocalypse' I detailed the invasion of Earth by shapeshifting aliens from another dimension; called the 5th Density. The information in that book is based off of lived experiences, some of which are recreated in these pages. In 'Apocalypse' it is revealed that there are 9 dimensions, each of a slightly different qualitative character called 'Densities'. These 9 densities are linked to Danté's vision of the 9 concentric circles of Heaven and Hell; See; Danté's *The Divine Comedy* (c. 1320). They also share an affinity with the 9 sephirot (or crystalline spheres) of Kabbalistic Mystic Cosmology. If we examine the different qualities of these sephirot, we see that the 5th most sephirot is designated 'Gevurah' meaning 'strength' or 'strength of judgement'. The judgement in this case being the judgement of God over the wicked. Another reading of the word 'gevurah' sees it linked to the Gaelic Irish (Gaeilge) word for 'winter', which is 'Greimhridh'; pronounced 'Gey-vrah'. This also denotes a harsh and unforgiving environment, likening the coming of the 5th Density to the that of the coming of winter. Alternatively, they could be thought of as coming from the planet Mars, making this literally "An Invasion from Mars."

Given that these 5th Density beings have been with us on Earth for a long time, possibly tens of thousands of years, it stands to reason that they have been influencing (in secret) the course of human culture and history. Therefore, it is only logical to examine ancient history and today's popular culture for evidence of their existence and of their secret communications. On this line, I investigated a number of films that have a cosmic or

metaphysical theme including; *Dark City* (1998), *Requiem for a Dream* (2000), *Twelve Monkeys* (1995), *The Fifth Element* (2000) and *Return of Oz* (1985). L. Frank Baum; author of the Oz series of children's books, was a known occultist and he weaved his world view into the political map of Oz. Thanks to the investigative work of occult historian and conspiracy researcher Michael Tsarion, whose work informs much of the content of this book, I was able to link the political map of the fictional Universe Oz to the geo-political map of Ireland. Since everything in Oz is mirrored in the real world, we can mirror Ireland across the Atlantic ocean to America, in particular New York City. The importance of Ireland to occult secret societies is not to be underestimated; neither are the contributions of certain notable Irish literary figures, including; Flann O'Brien, and James Joyce.

An examination of the first three pages of James Joyce's *Finnegans Wake* give us a condensed account of human history from the Fall right up to the modern day. This is told by means of an allegory of a man falling of a ladder, whilst building a skyscraper in New York City. But it can also be read as a playbook by secret societies for the planned destruction of two towers in New York City that would be blamed by agents as a missile strike by Muslim terrorist. An examination of the events of 9/11 reveal it to be a ritual sacrifice with many Masonic and therefore Kabbalistic elements. Some of these elements are provided by Paul Laffoley; an mixed media artist and architect who worked on the designed for the Twin Towers back in the 1960s. Evidence of advanced energy weapons being used on the building leads to further speculation as to who was really behind the attack. From here the investigation snowballs into a multi-layered examination of the beliefs and doctrines of the Gnostic Kabbalists and their connection with the epic Finnish poem; the *Kalevala*.

From here we examine the threads of Kabbalistic beliefs and their roots in Ancient History, through the Medieval Period, and right up to the modern day. Through analysis of coded messages left by secret societies linked to 9/11, we arrive at the cryptic messages of the Cubic Stone and from there we uncover the role these organisation have had in steering the course of human history, manufacturing tragedies, and what their goal is for the future. Through information gleamed from a variety of sources including; prophetic dreams, I reveal secret codes Kabbalistic codes in music videos by popular artists and a string of connections from there to those who planned and carried out 9/11, their relationship to astrology, to ritual child sacrifice and to maritime tragedies that have their fingerprints all over it. It is a dark ride to the far corners of the Cubic Stone, but if you are willing; and brave enough, to go on that journey with me, it might illuminate your mind just enough for you to change your life and fate of those around you...

‘The Whammy’...

I have, in the past, overheard people expressing regret or irritation over the fact that they have never had ‘a paranormal experience’ of any kind. They’ve never seen a ghost or a UFO, they’ve never predicted some future cataclysm or even so much as the correct score of a football game. If you are one of those people and you are reading this book, do not despair, as paranormal phenomena are much more common than you are led to believe and are in fact part of our daily lives. One of the best examples comes from the late author, biologist and philosopher Terence McKenna who recounted an experience his wife had. They were both visiting the home of a South American Shaman and his young nephew; a man of about twenty-five. The purpose of their visit was to engage in an authentic Shamanic ceremony which included chanting, as well as the imbibing psychoactive mushrooms. While McKenna and his wife tried their best to mimic and to memorise the intonations the Shaman, his nephew seemed determined to throw them off, singing out of time or by other vocally disruptive means.

By now the compounds had taken their full effect and both McKenna and his wife could see that the Shaman was reaching the limit of his patience. He quickly shot the boy a look. McKenna’s wife saw a series of broken red lines emanate from the Shaman’s eyes and move slowly across the room in the direction of his nephew. As the lines made contact with their intended target, his nephew stopped his raucous chanting and fell over backwards as if struck by some physical force or other. The visual effect of the red lines were no doubt brought on by the psychedelic mushroom they had taken. But the action the Shaman had taken was not unfamiliar to McKenna, who then remarked; “Oh I see, he put the whammy on him!”

The implication is that McKenna had gone to the Shaman to discover something about the hidden nature of reality and of human potential. But instead he discovered what was already common knowledge in his own culture. The truth is that the human mind is capable of exerting a force upon other conscious creatures remotely. No doubt, you have felt a similar kind of psychic pressure, back at school, when you looked up to see the teacher staring at you; doing something you weren’t supposed to. Is this not an example of what we might term, everyday psychic ability? Now admittedly, to have a whammy powerful enough to knock a man to the floor is generally unheard of, but it is likely that the psychoactive compounds magnified the Shaman’s supernatural abilities, as well as the overall suggestiveness of his young nephew, whose mental state must also be taken into consideration.

Now, I too have experienced this kind of ‘whammy’. I’m not particularly proud of this story, but in the interests of science I will try to remain impartial and divorce myself of my shame. I was not on psychotropic drugs, at the time, rather I was flirting with a girl at a party. It just so happens that the girl’s boyfriend was also in the room with me. Needless to say, he did not take kindly to me talking to her in this way and after a while he clearly had had enough. I got a really powerful pulse to my back. I quickly got the message and adjusted my behaviour.

So, what can we say about this ‘whammy’ phenomenon (for lack of a better term). Well, to start with it is a remote form of communication that is seemingly generated by strong emotion. It is often remarked that some large and unexpected proportion of human communication takes place through non-verbal means such as body language. The whammy is certainly a form of non-verbal communication, but unlike body language you do not have to be looking at the person in order to get the message. This gives us another form of direct communication, which must be termed ‘psychic’ in character.

Emotions are an electro-chemical process that is occurring at a biological level. It is plausible that given enough 'juice' these electro-chemical impulses can be expelled from the body and transmitted through the air like a kind of EM pulse. Given that this is the case, then we must conclude that the human mind has the capacity to collect, focus and project this energy at a chosen target. And so it would appear that psychic phenomena is the result of electrically charged emotional energy.

Even without these extreme examples, we can all attest to walking down a road or sitting on a bus and then turning around to see that someone is looking at you. Rupert Sheldrake made note of this phenomenon in his book *A New Science of Life: The Hypothesis of Morphic Resonance* (1981). Sheldrake devised an experiment that would test whether this was a real effect or merely a coincidence.

The test he devised was to pull up to a set of traffic lights and to stare at the driver waiting in the car next to him. Whenever he did this the driver of the car always pulled away from the lights faster than if he did not stare at them at all and this happened regardless of whether the other driver was consciously aware of the staring or appeared not to notice.

Sheldrake's feeling was that some kind of energy was being emitted from the eyes. This energy interacts with a person's auric or 'morphic' field and through this interplay, generates a physical reaction. This is an odd concept, because we often think of eyes as being purely receptive to light and not in any way projective. And yet, Sheldrake points out that the Ancient Greeks believed just that. If we have light shining out of our eyes why can't we see it? And why doesn't it interfere with our ability to see and perceive other objects in our environment or light our way home at night? These were questions which bothered me for some time. In the end, I was forced to develop the concept of a new kind of light that was polarised in a dimension that made it generally invisible to our eyes. You can read about that theory in 'Siempre Brocade; An Excursion into Cataphysics'.

The Evil Eye

Another example of the power of human sight to affect the nature of its physical reality comes from the old folk tale of the Evil Eye. Many cultures, in particular the Hindu sects of India, make use of small reflective sequins sewn into clothing to reflect the radiative pulses of the Evil Eye away from the intended target and back onto the sender or the environment at large. Contrary to expectation the culprits behind the Evil Eye are in general not spurred on by malicious intent or jealousies. More often than not, the cause of the Evil Eye is human *amour* or sexual desire. According to the lore of the Evil Eye, if a person looks upon another with undue appraisal, they can cause them headaches or other maladies. It is also said that over a long period their attentions can result in an alteration of their destiny; bringing about misfortune.

Another means to dispel the force of the Evil Eye is to wear an amulet or talisman with an eye drawn on it. Presumably this is how the symbol of the God Ra started in Ancient Egypt. This symbol has also been adopted by the Christian faith in the Eye of Providence (also known as the All Seeing Eye), which represents Jesus's eye looking out from the triangle of the Holy Trinity. This symbol is seen on the back of the American one dollar bill, as it represents the belief in the United States of America as representing in fact a New Jerusalem, in which the destiny of mankind will be fulfilled. Perhaps, in this way, it serves to protect the United States from those who would too strongly admire it.

Gang Warfare

Some people think that the All-Seeing Eye is evidence that the world is controlled by a shadowy elite called the Freemasons, or Illuminati. There is no denying the

relationship between Freemasonry and those in a position of authority, especially in times gone by. Some researchers suggest that the symbol originally belonged to the German secret society of the Oculists, who were a guild of optometrists. In a codex of their initiatory rites, called the Copiale cipher, the symbol of an eye was seen repeatedly and refers directly to the word 'occult'. While the Oculists and the Freemasons were never exactly on good terms, the Freemasons liked their 'occult' symbol enough to adapt it for themselves. Due to their influence, this has now become the symbol for the occult the world over.

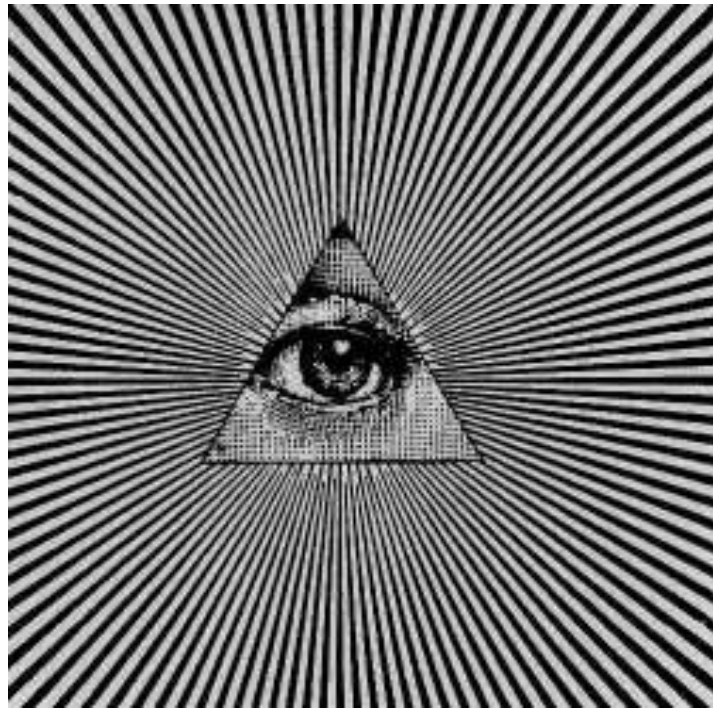
While Freemasonry may have waned in the public consciousness, there are still many public figures and celebrities that belong to the order. Often they will cover one eye in promotional material to signal their status to other Masons. Perhaps it wards off the ill effects of hordes of gloating teenagers at the same time, who knows. Another symbol that they like to use is placing two fingers beside their eyes to delineate a triangular boundary of the All Seeing Eye. These theatrics are a method of hiding in plain sight, or increasingly as a means for marketing groups to attract attention to a celebrity by drumming up controversy and intrigue around them. It could also function in the mode of a 'gang sign'; essentially saying to any rival groups or secret societies to 'back off, this is our turf'.

While you might think that an esoteric group of rich elites that believe in magic have little in common with the kind of criminal elements that exist on the West Coast of America, drinking 40s and targeting each other in drive-by shootings, you would be surprised. Some researchers have suggested that the Freemasons with the help of the CIA flooded black neighbourhoods with cheap cocaine as a means of controlling the population and making an absolute fortune in the process. While evidence of such involvement may only be circumstantial, it has been noted that both the Bloods and the Crips share certain customs with that of the Freemasons. In their initiatory rights, for example, prospective Masons must wear a blindfold and roll up one trouser leg. Gang members also roll up one trouser leg and wear bandanas around their heads. The meaning of this is unclear and if you asked a member of the gang why they do this they probably wouldn't be able to tell you. However, it is possible that they adopted it through the Masonic elements that were allegedly control the drug trade.

The Dauphin

Freemasonry almost exclusively transmits its Tradition through a variety of cryptic and archetypal symbols. Among these are the letter 'G', the trowel, the beehive, the dolphin, and as we have just seen the Eye of Providence. The dolphin symbol is perhaps the most obscure of these. It is alleged to have first entered Freemasonry through the family crest of Dauphin who was heir to the French throne. Dolphins can go up to 15 days without sleeping. This unique ability explains something which has long puzzled scientists; How do dolphins manage to get any sleep without drowning? The answer lies in the structure of the dolphin's brain, which unlike humans has 4 brain hemispheres instead of 2. What this means is that dolphins effectively have two functioning brains in one. Researches discovered that when dolphins go asleep, they shut down one half of their of their brain and close one eye. The right eye will close when the left hemisphere of the brain sleeps, and vice versa. During this time the other half of the brain continues to monitor the environment and controls breathing. They literally sleep with one eye open at all times...

This is kind of remarkable when we think back to the Freemasons, their obsession with dolphins and their custom of covering over one eye to identify each other in the midst of the uninitiated. Clearly the Freemasons were unaware of this association when they adopted the emblem of the dolphin, but it just goes to show how associations within esoteric traditions have a tendency to grow and to take on a life of their own.



The All Seeing Eye

Orgone Energy

We have identified the energy behind these various acts of psychic manifestation as sexual desire or libido, which can be defined as "psychic drive or energy, usually associated with sexual instinct," . The term was popularised in the early 20th Century, by Sigmund Freud who referred to it as "the energy, regarded as a quantitative magnitude... of those instincts which have to do with all that may be comprised under the word 'love'." Freud's counterpart, Carl Gustav Jung saw the libido as a direct expression of psychic energy. "It is the energy that manifests itself in the life process and is perceived subjectively as striving and desire."

Another well known psychologist from this time, Wilhelm Reich became interested in libido and viewed it as a real type of orgasmic sexually energy that was the underlying source of all material reality. He dubbed this new source 'orgone energy'¹ and tried to devise methods to scientifically detect and store it. To this end he built his orgone accumulators, which were really just wooden cabinets lined with metal. Reich believed that by alternately layering organic and inorganic materials side by side, you could concentrate orgone energy and make use of it. Remarkably, he even got the famous physicist Albert Einstein to come and look at his cabinet and examine claims of heat differential between the floor and the ceilings. Einstein was interested in his work, but eventually concluded that the effect was minimal and the box likely did nothing.

Freud eventually chose to distance himself from Reich, claiming that he had misunderstood the concept of 'libido' to begin with. Libido, according to Freud was not a real energy, and had no more capacity to do work than any other reasoned faculty of the mind. But, the fact remains that the human sex drive and its ability to effect changes outside of its local boundaries has been known to people for thousands of years.

No doubt, you will have heard stories about the mother whose baby became trapped under a truck and somehow managed to summon the strength to lift it enough to free her child. This is not normal human strength. There is something else at work here.

¹ The word itself was chosen to share a root with the word 'orgasm'.

Other anecdotal evidence refers to a man and a woman who were in a relationship having a drink in a bar. Both of them went to touch the glass on the table at the same time and the glass cracked and shattered. I found this story so interesting at the time that I longed for a similar experience for myself. Then one day I was sitting in a public place with a girl with whom I had been in a relationship with sometime before and I felt an extreme amount of heat building up between us. Another girl who was seated opposite to us smiled and commented on this fact as the heat approached its zenith. I remember feeling surprised at just how hot the air actually became between us, and more than a little embarrassed.²

If a small amount of libidinous energy is able to do such things, then think what could be achieved with a more intensive and directed application. This concept must have led in part to the development of 'Sex Magic', like Tantra. The Hindus developed Tantra with the aim of prolonging orgasms. This is achieved by meditating on chakras during the act of sex. The Taoists have their own form of sex magic which relies more on astrology and is capable (so they say) of generating the male multiple orgasm, the existence of which is almost entirely unknown in the West.

The Ancient Egyptians were more concerned with losing male vitality during the act of sex. At the point of orgasm, the body was thought to release an enormous amount of psychic energy which was subsequently lost to the environment. In order to recoup this vital energy, the practitioner had to manipulate the flow of subtle energies back into the body.³ It was also noted that such practices need not be confined to multiple partners and precisely the same affect can be achieved in an individual capacity, which brings us to our next point.

The Genie of the Lamp

In the Middle East, we find reference to spiritual entities known as djinn, which are simply demons. Practitioners of magic are traditionally believed to be able to summon a djinn and bind it to an object of some sort, like a ring. One of the most famous examples of this is the story of Aladdin's Lamp. In the story, a young man, who is down on his luck finds an old dusty lamp and begins to polish it. From out of the lamp comes a great plume of white smoke and a genie which offers to grant him three wishes in exchange for freeing him. Aladdin asks for material wealth and things of that nature to win the princess's heart. Again we see the themes of sexual desire and wish fulfilment. But the truth is that neither of these things are fulfilled with genies or lamps or binding spells, rather this story is entirely allegorical in scope. The original authors of the tale must have written it this way in order to conceal esoteric information that could be dangerous in the wrong hands. To speak this knowledge outright might also brandish you as a sorcerer and have you locked up in jail, or more likely beheaded. Today, it is the first concern that is still most prevalent. Unfortunately, I'm just going to go ahead and tell you what the secret is, so if you don't want to know you should skip the section in italics below... Note; The only reason you

² I now suspect that this kind of build up of sexual energy could be behind the phenomenon of spontaneous human combustion. Imagine if a person were alone somewhere and got so caught up in their own sexual desires that they manifested a ball of sexual energy, becoming so heated and dense it caused their clothes and from that their very body to catch fire. It sounds ridiculous, as well as tragic, but I do believe that if left unchecked that sexual energy has in it the power to ignite material objects in its vicinity. Being able to start fires with your mind is referred to as pyrokinesis, which tells us that all of the psychic phenomena we have thus far dealt with, from 'the whammy' to the Evil Eye are all actually forms of telekinesis, or the ability to make changes to materials or people by use of the power of the mind alone.

³ Precisely how this was achieved has been lost to time, but it has been theorised that the energy of orgasm is simply looped back around on either side of the body; back into the heart chakra. This is done before the energy is permitted escape through the fontanelle; the point at the top of the head. This hypothesis becomes more credible, when we note that the twin loops form the AE symbol of the Ankh. The only problem with this method is that when you achieve orgasm you brain is usually flooded with blood and pleasure inducing hormones, which make you forget such technical details.

would skip this section is if you are a regular masturbator who lacks self control and has dark fetishes. For everyone else, read on...

Anybody still here? No? Okay then... I'll begin. The first clue that we are given is that of a young boy who is coming of age and has an infatuation with a young girl who is a princess high above his station. This suggests that the boy is going through some physical changes and is just discovering girls for the first time. With dreams of sweet, innocent love in his heart, he arrives in the dark room where he discovers the old lamp. This is our second clue. Clearly the lamp represents the boy's new found sexual desires. The lamp or gourd in the story must therefore represent the male member, this is particularly true of the gourd which was a phallic symbol for many ancient cultures. The rubbing of the lamp and what that means can be left to your imagination. What the story seems to say is that by achieving climax you release the genie. At that moment, you can visualise anything that you wish to obtain and it should be granted to you. This is probably how most magicians operated back in the day and why they were always 'so exhausted' after they came back from having just completed a 'magical working' for the King or whomever.

You can see why this kind of magic would be so taboo. Not simply because of the social anxieties surrounding it, but because of how devilishly easy it is to commit. And not only that, but everyone knows the depths of sexual depravity that the average human is capable of. The most dangerous thing a person could do is to become familiar with this practice in any measure, as who knows what vile thoughts and wishes will surface at the point of orgasm, when the brain is not at all thinking straight and seeks only its own self-gratifying ends? In general, and as with all magic the repercussions will fall back on you more than anyone else, most likely. If, however, you have been asked to undertake a magical working for someone else (an unlikely event in this day and age it must be said) and you choose to go about it with this method, then the negative effects will be presumed to be much less. Although, personally I find the entire subject to be distasteful.

And just in case you thought that this was exclusively a male enterprise, there is a female version of Aladdin's Lamp call the "The Queen's Nose" which was developed into a television series in the 1990s. In the story, a girl named Melody was able to grant her heart's desire by rubbing the face on a 50 pence coin, the Queen's nose to be exact, which is a quintessentially British euphemism, if you ask me.

On a somewhat related topic we have the idea of psychic sexual harassment. I have spoken to some people about this and have found that it takes many forms. Sometimes it occurs because someone is masturbating whilst thinking of you, or you could be feeling friskier than usual and in that moment the person who is harassing you calls you on the phone. While I have experienced both of these kinds of 'attacks' before it really depends on who is doing the 'harassing', as to whether it effects me or not, so I'm not sure if harassment is really the right word, in situations like these...

Negative Reinforcement

But not all kinds of psychic power need be based on sexual energy, it appears. In the Ghostbusters movie you may recall how Dr. Peter Venkman (Bill Murray) is using a deck of Zener cards to test two college students for ESP ability. Venkman holds a card up away from them, he asks the two volunteers, one male and one female, to guess what is on the card. If either of them get it wrong he administers an electric shock, but Venkman being Venkman only administers shocks to the male participant, despite both of them answering equally wrong. The disgruntled man who has now been shocked a total of three or four times, sees what's going on; Venkman is letting the girl off because he finds her attractive. He then asks to see what was on the last card, but Venkman tells him that he is 'testing the effects of negative reinforcement on ESP' and therefore cannot reveal that information to him. The electric shocks coupled with the unfair nature of the test do indeed

reveal results, as in the next round the man picks the right card. However, despite this Venkman shocks him again, at which point the man has had enough and the experiment is abruptly ended.

While this is fictitious, the effects of negative reinforcement on ESP abilities, as well as a range of normal abilities are well document and occur often in daily life. In one such anecdotal case, I recall talking to a man at a music festival, who claimed that any technology he came into contact with always short circuited or broke down. While it is easy to remain skeptical of such claims, it is not uncommon for people to be thinking about something that angers them to some degree and then come into a room, flick on the light switch, only to have the bulb blow. This has happened to me on a number of occasions.

Now, you could explain this by saying that the increased levels of hormones in your blood stream cause you to flick the switch harder, which of course sends a higher level of current down the wire than is usual; thus overloading the circuit and causing a power surge. This theory, which I will call the Percussive Theory, is certainly a persuasive explanation, although from my own experience I have noticed that I have regularly flicked lights on with more force than was necessary, without having any passionate emotional feelings underneath and never in those instances has a bulb blown, or even felt as if it were in any danger of occurring. It is only when the negative emotions are present that the power surge occurs and I would be willing to bet that if you had an EEG meter of some kind hooked up to the person and recorded the pulse of energy through the light bulb; the two would be a mathematically linear expression of one another. And I say this because each time I blow a light bulb it seems to express the vibrational frequency of my emotions in sound and light and I get the explosive nature of my own thoughts converted into a visual stimulus and projected back at me.

It is indeed a fun experience; and it reminds me of the phrase — “A light bulb went off in my head...”

Another reason why I disagree with the Percussive Theory is precisely because this very same occurrence of blowing light bulbs can happen when you are not in contact with them or attempting to control their luminance in anyway. No doubt many of you will have experience of this occurrence when you are walking home late at night thinking negative thoughts and then you pass under a street light which switches off. Again we have the negative emotion and the overloaded light bulb, but this time there is no direct contact between the two. It is as if the energy has just been transmitted through the air directly. Now, you might say that this is just a coincidence. But how many times do you walk under street lights at night thinking ordinary, impassioned thoughts and have the light blow? Not as often as the reverse, I suspect... And remarkably this situation is not simply limited to incidences which are destructive or negatively reinforced for recently I was walking through a housing estate thinking positive thoughts and found that the light I was walking under at the time, which was seemingly a dud, came to back life again.

The Conspiracy of Thoth

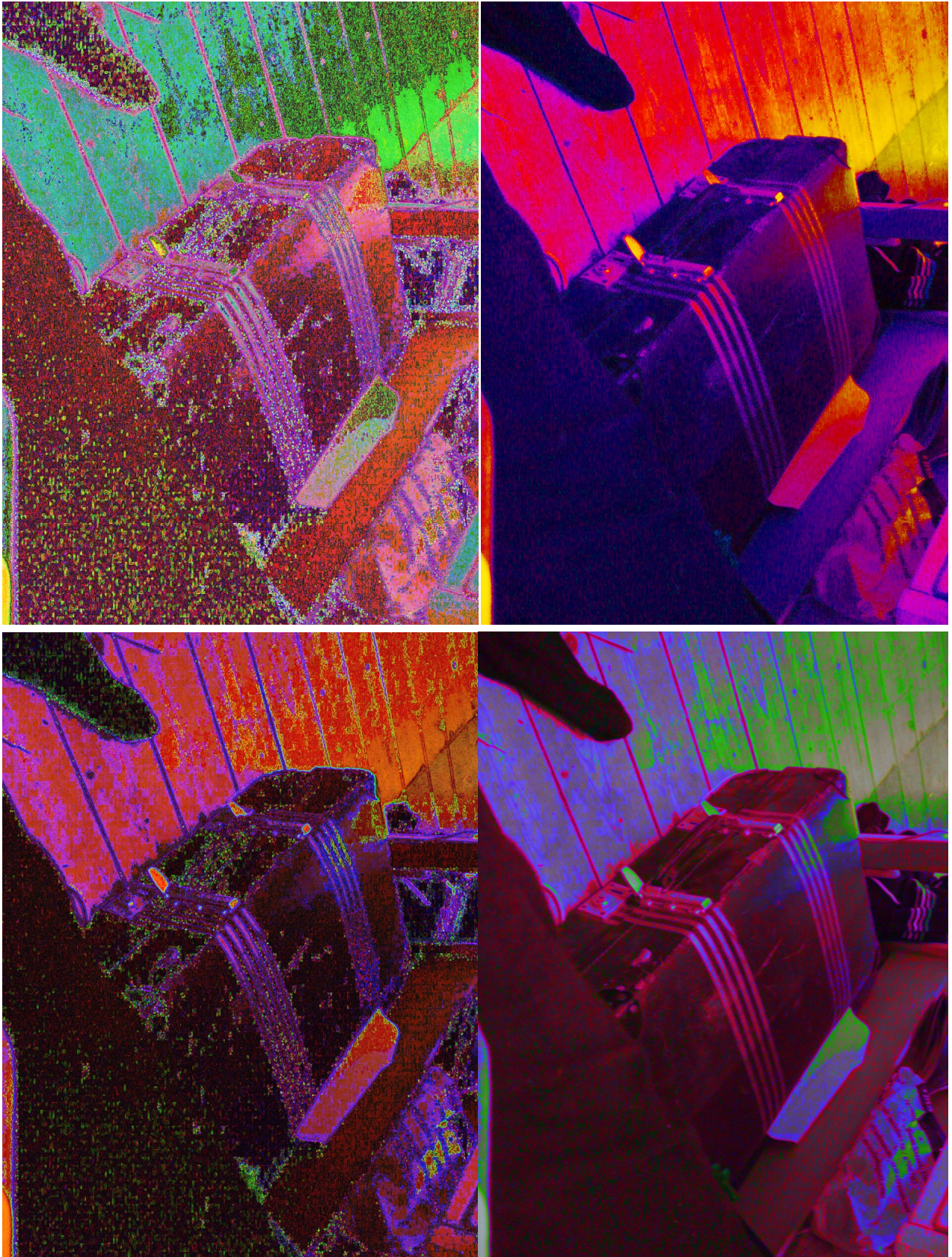
In general, when we think of telekinesis, we think of being able to move objects with our minds, like Matilda in the eponymously named book by Roald Dahl. So far, what we have been discussing is electrokinesis, which is less impressive than telekinesis in my opinion, because of the fact that our bodies naturally generate as well as manipulate electromagnetic energy. I had an experience involving straightforward telekinesis which also involved negative reinforcement, which occurred about ten years ago. I was lying on my bed reading *The Book of Thoth*, by Aleister Crowley. I put the book down on the bedspread next to a copy of *The Stargate Conspiracy* by Lynn Picknett and started thinking about what it would be like if I moved in with a group of friends that I knew. I decided that it would be unwise, as I could easily imagine one of my ‘friends’ getting angry

with me over something minor or irrelevant and this in turn made me angry. In front of me on the floor was a heavy suitcase filled with comic books. As soon as I became angry I saw the heavy suitcase shift its position. Had it happened? I couldn't be sure, but I took a photograph of it so that I could later analyse it for any unusual artefacts.



False colour image processing of suitcase; batch 1.

While I do feel certain that the negative reinforcement of my thoughts were partly responsible for this display of telekinesis, I feel that the catalyst may have been the two books. Or more specifically the shared themes of the two books. The first book I mentioned is *The Book of Thoth; A Short Essay on the Tarot of the Egyptians*, by famed occultist Aleister Crowley. As its subtitle suggests is intricately linked with the mythology



False colour image processing of suitcase; batch 2.

and beliefs of the Ancient Egyptians. *The Stargate Conspiracy* was similar in that it had the image of the Giza Pyramid on the cover and dealt with this subject in great detail. I feel that the addition of this Egyptian iconography was significant in concentrating my mental energies. Is that why secret societies like the Freemasons employ it so readily in their rites, particularly the Memphis Rite of Scottish Freemasonry? Is that why a pyramid appears on the back of the one dollar bill? Why Egyptian obelisks adorn the Vatican and nearly every other places of prestige and power in Europe and beyond? I'm sure it has something to do with it. But if so, how does a pagan religion that has been defunct for so long still hold such efficacy?

If you go into the London Museum of Science, or even the Archaeology Museum in Dublin you will find a small, but stunning exhibit on Ancient Egypt, which includes authentic human mummified remains — some of them outside of their sarcophaguses. Even though they have been dead for millennia you can still feel a strong and unnerving presence off the exhibits. Perhaps there is something of their life force preserved in these dry husks, or perhaps they simply do not like being gawked at by constant streams of on-lookers.

Most of the buildings of political power in Europe would have been constructed by the Masons, so it is no surprise why Egyptian iconography should find its way there. As far as examples of Egyptian iconography and obelisks in Rome and the Vatican City, these examples date back to the conquests of Egypt by the Roman Empire. But, nevertheless, the icons remain and in a sense Christianity and Ancient Egypt become linked in the collective unconscious; for good or ill. An example of how this might be more concretely understood arises in Ridley Scott's 2012 movie *Exodus*, starring Christian Bale, as Moses.

In the movie, God is portrayed as a small boy and we see him playing with 10 small pebbles. Several times, he arranges these marbles into a pyramid to signify the power and the people of Egypt. When he calls upon Moses to return to Egypt and free the Jewish people from their enslavement, he knocks the pebbles to the ground to signify that the old order of the Egyptian Pharaoh Gods is now over and that a new covenant is about to be revealed. The ten pebbles therefore signify both the Egyptian Empire and its pyramidal hierarchy and the new covenant between God and Moses, which is centred on the Ten Commandments. Around four thousand years ago, God brought his chosen people out of Egypt to begin his covenant. Then, roughly two thousand years later, He again brought his Son, Jesus Christ, out of Egypt. This time it was in order to reveal a New Covenant — not merely with Jews, but all mankind. Just as Moses was an Egyptian nobleman, so too is Christ and the Christian religion is in some sense just a continuation of the power hierarchy that existed at one time in Egypt.

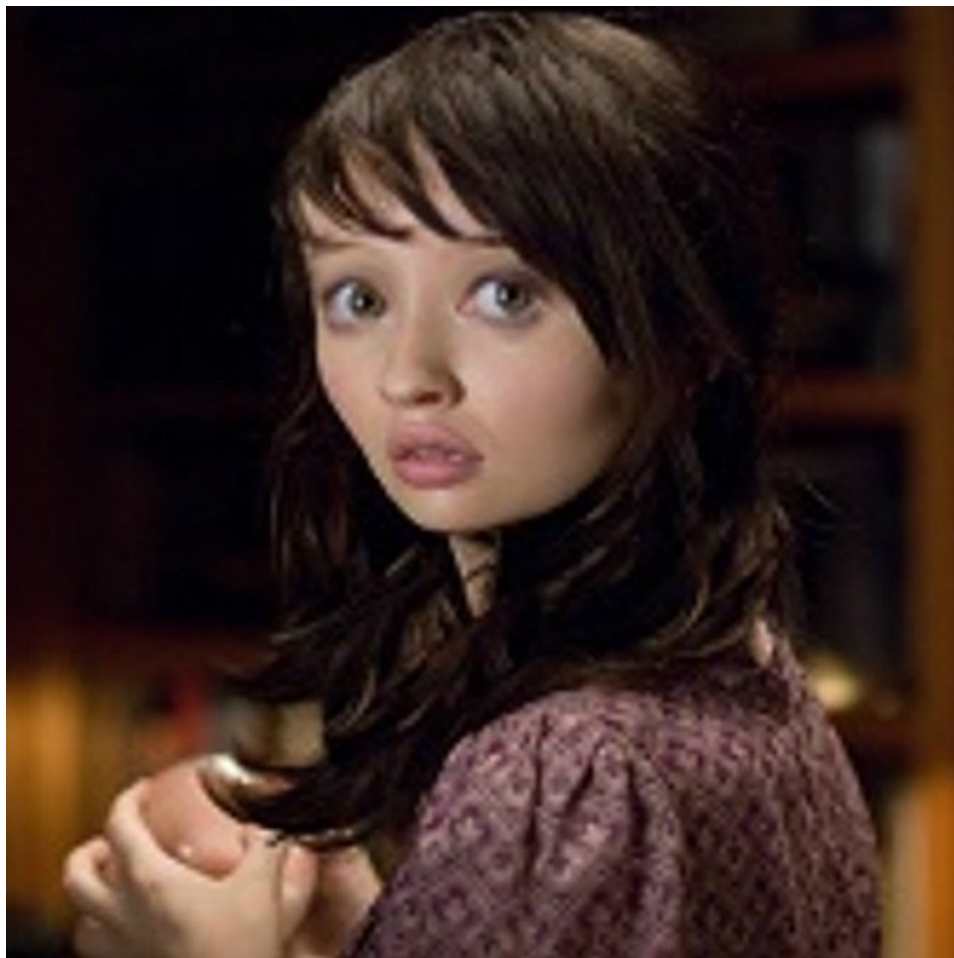
Further evidence of this comes from the fact that The Lord's Prayer (The Our Father) shares much in common with the Egyptian hymn to Amun Ra, and indeed is nearly always concluded with the word Amen, which is the name of this Egyptian God meaning 'hidden'.

We have already taken note of the fact that The Eye of Providence is both a Christian and an Egyptian symbol. Therefore, it is possible that the stream of Christianity and of those of the more ancient underground streams of Egyptian mythology are linked and that one now flows into the other.

II

Memetic Engineering

The term 'meme' was first coined by avid atheist and evolutionary theorist Richard Dawkins. The first came to light in his book *The Selfish Gene* and is built around the hypothesis that just as genes wish to replicate at the expense of the host, whom they have no regard for, so too do ideas, thoughts and memories; hence the word is like a portmanteau of 'memory' and 'genes'. From this we get the word 'memetics', which is the study of or pertaining to 'memes' like in 'genetics'. According to Styxhexanhammer 666 (a prolific occult youtuber) memetics or 'meme magic' was instrumental in the election of Donald Trump. Simply put 'memetic' is the use of memes to bring about a chosen outcome, in this case to change the outcome of an election. The foundation of meme magic and therefore memetics is the creation of or fostering of preexisting memes in the hopes of them spreading across the internet and altering not only public perception of reality but the very fabric of reality itself. At the moment the knowledge of how to create and proliferate memes is in the hands of a group of trickster archetypes, hackers and far right trolls who hang loosely under the banner of the Alt-right.



Digitally altered image of the actress Emily Browning from 'The Uninvited' (2009).

Memetics is a new take on an old concept. The German Fluxus artist Joseph Beuys, who oddly enough enjoyed working with fat and felt as sculptural materials claimed

that if he wanted a certain person who was running for office to win an election, he could paint a picture, hang it in a gallery and be sure his man would win. I have had similar experiences, nearly all of which were accidental in character, because my rational mind would barely allow me to believe that magic was real, at the time. One night I stayed up all night trying to make real life anime characters. I did this by digitally enlarging the eyes of famous actresses. I spent hours digitally manipulating each of them with great care. The next day as I was locking the door to my apartment behind me, I turned to see a girl with bright red hair and fantastic clothes walk towards me. She already looked like a character from a manga graphic novel, but by far her most defining characteristic were her huge and beautiful eyes. I was stunned, not just by her appearance but also by the great power that it appeared I yielded.

Due to my almost crippling anxiety around girls, I just walked straight past her without saying, 'hello'. Afterwards I worried if I had broken some rule of the universe by creating a brand new being and then summoning her to my house only to ignore her.

Since that time I have created numerous works of art, but it is only the ones which flow out of me automatically which seemed to create the future they depict. This obviously has some downsides, as if I am not in control of what I am drawing, neither am I in control of my future. Then again, it could be that this automatic style of drawing simply allows me to tap directly into my subconscious, which already knows exactly what the future has in store for me. But often it represents this future in a cryptic way that I cannot understand until it is too late.

The word 'art' stands for 'artifice' meaning that it is representation or a likeness of something. The mechanism by how merely drawing the likeness of something calls it into being would be classed as a form of sympathetic magic or imitative magic. The term sympathetic magic was coined by James George Frazer in 'The Golden Bough' and suggests that by creating a likeness or 'imitating' a particular phenomenon we can conjure up and control it. Just think of the voodoo witch doctor and their predilection for sticking pins into dolls to get a sense of this. This is also the reason why wisemen and alchemists alike were so involved in cataloging a network of association in the natural world i.e. connecting the elements to the cardinal points and seasons, as being able to manipulate one element produced a result in another.

The 3113

Psychic or prophetic dreams are another good way of learning about the future. In one of the most fascinating dreams I ever had, I was witness to a diagram used in Einstein's Theory of Relativity called a Lorentz transformation. Alongside were some numbers that showed transformation corresponded to a ratio of 31:13. I made note of the numbers and then forgot all about it. Later, my own mother wanted to meet with me somewhere in the city. When I met with her she said that she had forgotten her bag back at the Irish Film Institute, so we went there to look for it. While we were there, I decided to use the restrooms, but found that the door was locked with one of those electronic keypads. A voice in my head told me to have a go at cracking it, but I knew that the odds of finding the correct four digit code were astronomical. I went back to where my mother was at reception and asked for the code for the door. As soon as I had asked I knew what the answer would be; 3113.

Now the question has to be, what does the Theory of Relativity have to do with the door code for the toilets in the IFI? Probably nothing, I feel it was just a vehicle to transmit the information in a way that would make me take notice. But then why did my brain want me to know the code in advance? Was it just to show off? It couldn't simple be coincidence, it is just too unlikely. In order for my brain to know that I would be in that place at that time, it would have to have known that my mother would ring me, that she would

have forgotten her bag, that she was at the IFI that the IFI had installed an electronic keypad on the door and that the code was set to 3113. Considering that I know my mom very well, it is possible that I deduced all of these things. But as for the last piece of information, I can think of no good reason of how I would have known this information. I feel that some other higher intelligence, like an angel, was involved and was just showing off to me. Either that or there is something about the nature of dreams that creates our waking reality. If we oversleep, our dreams continue to play out the information of the events that it had set up for the that day and we come to know of it through those means. Such a Deus Ex Machina would have to have a kind of intelligence all of its own. Perhaps, it is this homunculus that I am misinterpreting for being an extraneous angelic presence.

A closer examination of the numerology of this dream reveals something deeper, however. In numerology every letter corresponds to a number. According to the Pythagorean method of numerology, the letters IFI correspond to 969, but since the letter 'I' looks very similar to a one we can rewrite this 161. Obviously the number 6 is 2 time 3, so we can rewrite this entire number 1331, which is the inverse of 3113. Adding them together gives 4444, which is the number of dimensions in the Theory of Relativity; 4 not 4444. So the number 3113, relates back to relativity as it alludes to 3 spatial dimensions and 1 time dimension, or conversely its mirror image. Adding these all together gives us 2 time dimensions and 6 spatial dimensions which is the number of dimensions we would expect to see in Bosonic String Theory. Now you might ask what relevance this information has to you and your life, but I think we both know that the answer will become clear when you are desperately trying to fix your flux capacitor and return yourself to the correct timeline.

Hypnos

I spent a long time researching various conspiracy theories online from ancient alien interference in human history to the more up to date theories that there exist 13 royal bloodlines who wish to impose a new political world order on the Earth. One of the chief players in this conspiracy is a Jewish family by the name of Rothschild. This family own and control an estimated 95% of the world economy through central banks. The term 'wealthy' doesn't even begin to accurately describe this family. In any case, during one of these trawling expeditions into the internet I came across an article of dubious authenticity. It read like a scene from a spy novel. I have tried to call up the page again from the graveyard of the internet, but it appears as though it no longer exists. My recollection of its contents are of the following: The author claimed that he/she had been given information by a man, who wished to remain anonymous for fear of his own life. Apparently, he had a career as a soldier in the armed forces. He heard about a planned gathering of the New World Order elite at a party on a huge estate not far from where he lived. Curious as to what these people got up to on an ordinary 'night out', he went to pay them a visit.

He scaled a wall, commando style and went creeping around the grounds of this house in the middle of the night. All of a sudden he saw a great throng of people emerge from the house and stand out in the garden facing the statue of the Greek God Pan. One of their number stepped forwards and began to recite a prayer of some kind. What he saw next shocked the man so utterly that he would never forget it. The statue moved and then it came to life. The people of the crowd did not make a fuss, as though it was a completely ordinary occurrence. But the soldier noticed something about the man who had stood reciting the incantation. He looked familiar to him. And then he realised that he was the author Stephen King.

When I first read this story, I was naturally a bit dubious, it read like the kind of novel Stephen King himself might write, with its clichés about nameless sources and military backgrounds. But, as I thought about it more, it did seem to give an insight into the beliefs and practices of these elite individuals. So, I filed it away in my memory; even if the

Internet ostensibly failed to do the same. And then years later, I again read about the phenomenon of moving statues, this time in relation to the Ancient Egyptians and the decan system of astrology. According to this research, the Ancient Egyptians made use of the different decans to call upon the various Egyptian Gods and have them inhabit their statues that they could venerate and receive wisdom, and blessings in return. Surely, this must apply to the case of the moving statue in the soldiers story, I thought and perhaps give it some credibility.

In astrology, we have the twelve zodiac signs, which correspond roughly to the twelve months of the year. However, it was noticed that not everyone perfectly matched the attributes of their ruling sign. To address this issue, the twelve signs were divided up into three lots of ten days each known as decans and assigned a ruling celestial body to account for the discrepancies and allow for a more nuanced picture to emerge. The Ancient Egyptians used the same twelve zodiacal signs as we know today, which they inherited from the Sumerians, but they referred to them with the names of their own pantheon of Gods. So, if they wished to contact the God Anubis, for example, they might wait until the Anubis constellation comes into play around July and August. If they wished to contact the God in late August decan, they would presumably have to wait until the ruling planet of this decan came into the sky, or alternatively in conjunction with the sign and the decan, before making contact with the celestial deity. Obviously this is a much more complex process, which would have made contacting these entities a rare and special occasion.

Assuming that the anonymous source of the story above is true, then had the party wished to contact the God Pan, they would have to wait until the astrological sign of that God was visible. While the God Pan does not conform to any of the twelve signs of the zodiac, there are other 76 other constellations in the sky. According to the Internet based writer and philosopher Michael Tsarion, the elites are very knowledgeable of this fact and have devised all kinds of astrological systems and calendars based upon these lesser known constellations.⁴ So, the obvious thing to do is to look for a constellation that matches up to the Greek God Pan. Of course, there isn't one, unless you include 'the Frying Pan' (Ursa Major), which luckily; we won't. But, all is not lost, because it just so happens that the Greek God Pan, who is the God of the wilds, the shepherds, and the flocks is related to another Greek God, the God of vegetation, wine and trances; Dionysus. The two Gods are so similar in their way that the worship of one is equivalent to the worship of the next. If we look into the sky for a constellation which matches up with Dionysus, we find Corona Borealis⁵

Corona Borealis is a small semicircular constellation, whose Latin name means "northern crown". This crown was originally gifted to the Cretan princess Ariadne by Dionysus and later placed in the heavens by him, after her death. Given the constellation's location in the Northern Celestial Hemisphere, it is entirely plausible that it was used in the ritual to bring the statue to life. But the trail doesn't end here, because if we look scroll down the Wikipedia entry on Corona Borealis, we discover that the constellation featured in H. P. Lovecraft's short story "Hypnos"(1922) where it was as source of the protagonist's terror. If we look at the plot synopsis of this story, we see that it is about a sculptor who meets a strange man on the platform of a deserted train station. The man is described as having "immense, sunken and widely luminous eyes and as soon as the protagonist looks into them he would become "the only friend of one who had never possessed a friend before..."

⁴ While I can't say for sure what the this expanded Astrological system is based on, I have developed my own version of it, which I think might be a good approximation of the one used by these elites. See Appendix A.

⁵ https://en.wikipedia.org/wiki/Corona_Borealis

The protagonist takes the man back to his house and begins to sculpt him and to take a set of drugs which allow him to go on a series of mind altering explorations of the universe. The trip goes bad and he screams and faints only to awaken later on, surrounded by his neighbours as well as the police. When he tries to explain about what happened, and about the man with the sunken eyes, they tell him that he had been alone the whole time. The only thing in the room with him is a statue of his friend with the Greek word: ΥΠΝΟΣ (Hypnos), engraved upon it.

Given that Stephen King is a writer in the same genre as Lovecraft and is greatly influenced by his work,⁶ it is almost certain he knows about this story. It is interesting that we should see the same themes of Corona Borealis appearing in the context of statues coming to life — and not just any statue — but a statue of the God Hypnos.

Hypnos who is the Greek God of sleep belongs to a very interesting family; of particular interest, however, is his wife Pasithea. She is the deity of hallucination or relaxation and the daughter of Dionysus.

The theme of sleep is used in Lovecraft's story, as neither the protagonist nor his friend are much allowed to sleep as they both age rapidly when they do. The word 'hypnos' brings to mind 'hypnosis' and the story seems to suggest that the stranger's luminous eyes have hypnotised the sculptor into thinking that he has a friend. Stephen King has said that good writing is like hypnotism and that it can produce in the reader a kind of trance. It is possible that he was able to use his powers of suggestion to make the crowd of on-lookers only think that what they were witnessing was a moving statue, in a kind of variation on the Indian rope trick; when in fact it was just a lump of lifeless stone. But, this explanation falls on its face when we recall that our ex-military spy friend was able to see it too.

Spells, Potions and Incantations

Perhaps the most well known means by which witches and wizards of all kinds seek to manipulate the world is through the medium of spells, potions and incantations. Spells are simply short statements of intent and not unlike the poem — from a compositional point of view. In this way, they link back to the created works of art of Beuys and memetics and therefore with sympathetic magic. In the spoken word recording by Vincent Price entitled 'Witchcraft' he outlines the means by which spells are cast. Say for example we wish to increase our money supply. We simply choose the word 'wealth' and inscribe it in the following manner; w, we, wea, weal, wealt, wealth. And so we see that the quality is increasing within our lives. And we can do the opposite for a negative quality; sickness, sicknes, sickne, sickn, sick, sic, si, s.

A famous example of an incantation comes from the 1973 horror movie, *The Wickerman*, which features an island community of pagan worshippers who are harbouring potentially dangerous criminal elements in their midst. The movie itself is replete with lots of clever details. For example, there is the scene in the classroom when the teacher clears the board for the next lesson and if you pay close attention you will briefly see reference to obscure witchcraft terms like 'toadstone' and 'elfstone'. Elsewhere, we see the islanders engaged in a maypole dance which is a pagan fertility rite. They sing this song as they go;

*And on that tree there was a limb
And on that limb there was a branch*

⁶ In his *Danse Macabre* book, King mentions how Lovecraft was his 'first encounter with serious fantasy-horror fiction' and states how the author '... opened the way for me.' Another writer who was influenced by Lovecraft, and also wrote for Arkham House, was Robert Bloch. Of Robert Bloch's writings, King says; "... if we look at them with that Apollonian/Dionysian conflict in mind, we see that they are very much horror novels; each of them deals with the Dionysian psychopath locked up behind the Apollonian facade of normality." So it is clear that he is interested in representations of the God Dionysus, at least as an aspect of human psychology.

*And on that branch there was a nest
 And in that nest there was an egg
 And in that egg there was a bird
 And from that bird a feather came
 And of that feather was
 A bed*

*And on that bed there was a girl
 And on that girl there was a man
 And from that man there was a seed
 And from that seed there was a boy
 And from that boy there was a man
 And for that man there was a grave
 From that grave there grew
 A tree*

This song attempts to show the inter-connectedness and circularity of life, something which reflects the intricacies and cyclical nature of the maypole very well. On top of that it also shows how complex systems are constructed. According to the scientific definition of a complex system, we usually have one system embedded within another. A good example of this is a woman who is with child. Another example of a complex system is the Earth being embedded within the solar system and a person embedded in the Earth. This is reflected in the Irish folk song “The Rattlin' Bog”, which goes; “The hole in the bog, and the tree in the hole and the nest in the tree and the bird in the nest...”

These songs serve the same purpose as works of art, as they represent embedded realities. In this way we can draw a picture that is infinitely recursive, a picture within a picture within a picture, which is in someway supposed to reflect the universe, and intended to bring about eternal life. Not that I would condone such an action, which as far as I can see only brings recursion and slavery. But, each to their own...

As for potions, I do not have much experience with them besides from the occasional bottle of Lucozade. However, I will offer this recipe I devised for inoculating someone against turning into a werewolf, not because I believe that it would actually work, but just for the general entertainment value of it. The impetus for this spell or potion came from Neil Jordan's “The Company of Wolves”, which presents itself as a cinematic retelling of ‘Little Red Riding Hood’ but is, in fact, a werewolf movie in disguise. At one point it is mentioned how werewolves are “hairy on the inside”. This reminded me of wild rose hips, which are red in colour and have sweet taste and slightly floury texture when eaten. If you cut the fruit of the wild rose open you will find that it is packed full of seeds and with a myriad of little hairs. So, it could be said that rose hips are ‘hairy on the inside’. It is probably by virtue of this that the wild rose is also known as the dog rose. Taking a page from the old wizard's book of associations, I decided to concoct a spell to do with werewolves. The basic idea was to scrape out all of the hairs of the dog rose and put them into the nightclothes of the person whom you wish to protect from harm, but not before you made them drink the following potion.

What you will need;

*14 rose hips from the Wild Rose (or Dog Rose)
 1 Quart Grape Juice
 1 Quart Cranberry Juice
 A squeeze of Lemon (optional)*

How to prepare; Cut rose hips with knife and remove seeds and leave to one side. Put chopped rose hips into a blender along with cranberry and grape juice. Blend until well-mixed. Strain and serve. Asides from protect people from becoming werewolves, this drink is simply delicious. You can also boil up the rose hips with a little water and lots of honey and strain them over apples to be baked in a pie. Makes the apples in the pies look all red and taste of roses.

Reiki Gestalt

At one time, people were looking for the power that Christ used to heal the sick, the lame and the demon-possessed and they strongly considered Reiki as being a prime contender. Reiki is the ancient oriental healing technique that makes use of powerful sigils written in the air to call upon earth energies known as 'chi' or 'ki'. According to Eastern medicine and philosophy, chi is like the life force of the universe. If enough of it is flowing through a person, they will appear healthy, but too little can result in illnesses and eventually death. Eastern mystics have been known to harness chi for all sorts of tasks. Some of the tasks that can be accomplished through chi energy includes; breaking wood and bricks with your bare hands, making telepathic contact with individuals far away, setting cloth and paper on fire with bare hands and levitation. I myself have practiced Reiki, and although I have only been initiated into the first degree, I can confirm that it does indeed facilitate psychic powers. In the Reiki circle group, I remember receiving one particularly strong psychic message from a woman that I was doing Reiki on at the time. I won't go into details of what this message was, but suffice it to say; it is apparent Reiki has a strong psychosexual element. Obviously then, this chi is the same force that we have been documenting all along. What we were calling psychic energy, libidinous and sexual energy is in fact this primal Earth energy called 'chi'.

If this is true, then it is clear that anyone can become a master of this energy and a true psychic. All that you need is to foster the right mindfulness and to practice slow and careful breathing so that you can harness and store up enough chi from the environment around you. This is what you see martial artists doing before breaking piles of builder's bricks with their fists, they are storing up reserves of chi so that their fist become one with the universe and they become strong like steel.

So was this the same energy that Jesus used to heal the sick? Not according to the church, who warned that anyone seeking to take up the practice was attempting to become like Christ i.e. God, which is apparently forbidden. This seems like the wrong attitude to hold to me, as when Jesus sent out his disciples to 'gather his lost flocks' he bestowed upon them the power of the holy spirit, which included the power to heal the sick, the lame and the demon-possessed. So, if Jesus saw no problem in giving mere mortal men this power, then why should the church see fit to contradict Him?

In any case, the real issue, as far as I'm concerned regarding Reiki is how effective it really is at healing the sick. There was one occasion, for example, when I was returning home on the 145 bus. I had a headache, so I made the 'cho-ku-rei' symbol in a discrete fashion and administered the Reiki energy to myself. Within a few moments I was feeling much better. But then a girl, just a few seats behind me said, "I just got a headache..." It took a little while for the implications of this to sink in. Was it possible that Reiki doesn't actually heal anyone? Perhaps all it does is transfer the malady from one person to the next. If this is so, then what use is Reiki to anyone? What if a Reiki master managed to cure a sick child of cancer, would that cancer just go into someone else's son or daughter? Perhaps this is the only way that Reiki energy could function, as it is the energy of the universe and not of the Holy Spirit, which comes from a place outside.

We know for certain that the energy that Jesus used for healing was different, because in Matthew Chapter 13 when he casts out the demon called 'Legion' it explicitly

asked to be sent into a herd of pigs. The herd of pigs then went off a cliff, allowing the souls a new death, and therefore a choice of afterlives. Had they not asked for this mercy, they would have gone directly to Hell.

The first law of thermodynamics states that energy cannot be created or destroyed, it can only be changed from one state to another. This seems to apply to Reiki in the same way. Therefore, if we wish to make real changes to the world with Reiki, we must not focus on trying to simply dispel any sickness from the body, as it will just travel somewhere else, but rather we should seek to transmute it into something more propitious.

Even if Reiki is not as effective as some would have it, it is still a fascinating force and something which I think is worth further investigation. With this in mind, I would hope to set up a kind of Reiki circle that I call a Reiki Gestalt. Basically this is a type of healing circle that also tests the strength, speed and efficacy of Reiki through the purely subjective sensations of the human body. This is achieved by having a group of ten Reiki practitioners arranged in a circle. This test will be blind, so everyone has to keep their eyes closed. One person who is selected anonymously by touch will initiate the Reiki energy, then everyone will be told to place their hands on the shoulders of the person in front.

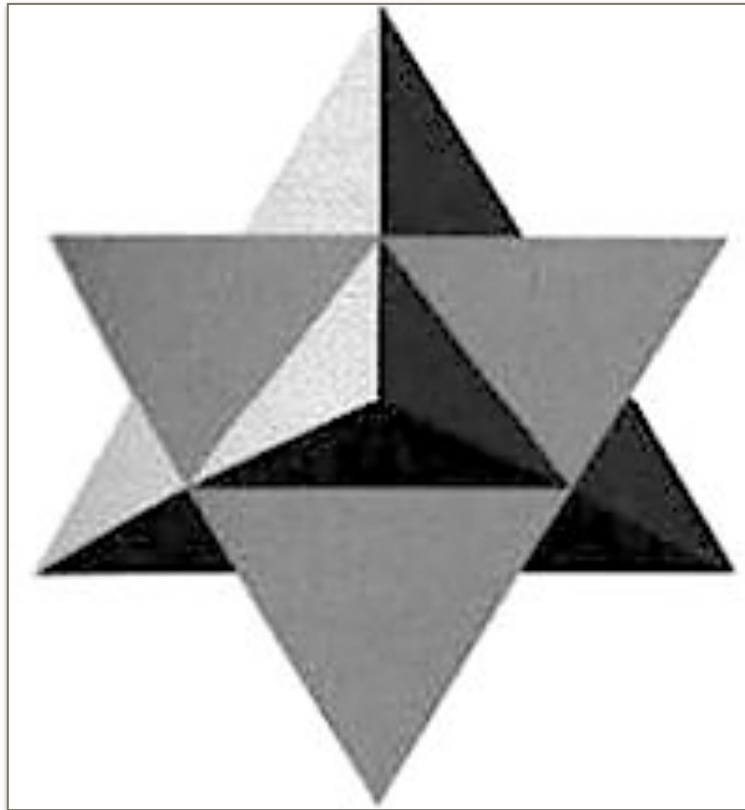
As soon as anyone feels the familiar flow of energy through their bodies they should open their mouths for the people monitoring the experiment to see if the energy does indeed move around the circle in a consecutive manner or if it jumps from person to person. If it is the former then we would be able to gauge how fast it travels around the circle. The experiment could be repeated multiple times with multiple people being selected spaced at even intervals around the circle. What change is noted when four or more people are pushing energy around the circle? Can the Reiki energy be pulsed around the ring in the manner of a cyclotron? Would it be possible to have two rings in a figure eight with the initiator at the centre sending Reiki energy out in opposite directions, so that it meets back at them? What about using some controls by introducing no Reiki initiates into the circle. How does that effect things? The possible combinations that arise out of this subset are potentially limitless...

Tetrahedral Mushroom

The Liberty Cap mushroom of the genus *psilocybe* are a psychedelic mushroom that grow abundantly in Ireland and Europe during the Autumn months. During my college years, I experimented with the psychoactive properties of this mushroom, which have various effects from the pleasurable to the disquieting end of the spectrum. One of the most interesting experiences I had however was when I was drying out a fresh batch of the mushrooms in my closet. I took them out on a newspaper to see how they were doing. When this kind of mushroom dries out completely, it becomes very granular and will crumble into dust at a touch. These particular mushrooms weren't that far along, but I noticed that some fragments had become dislodged onto the paper. One of these took my interest as it appeared to be rotating of its own accord. It was rotating slowly, a half turn one way and then the other. It is true that this mushroom particle would have been very light indeed and I doubt that they would register on most weighing scales. Given that you might think that even a slight breeze might be enough to generate its motion, but as far as I could tell there were no air currents or draughts in the room and even so it would not explain why only one out of potentially hundreds of fragments was moving.

Intrigued, I bent down to take a closer look. Not only was the mushroom fragment rotating, but it had a very particular geometry that of the Star Tetrahedron. The star tetrahedron is composed of two inverted tetrahedrons. As such this fragment was balancing on a single point of one of the lower of the two tetrahedrons. I must stress that I had not ingested any of the mushrooms at this point.

The unusual geometry and gravity defying motion of the particle intrigued me, as did its apparent ability to move on its own. What could account for it? I assumed that structure of the fragment was based on underlying molecular geometries, but have found no evidence of this to date. While tetrahedral molecules do exist in nature, star tetrahedral molecules are absent and most likely forbidden by the laws of nature. The closest that we can get to it would be a crystalline lattice. Most psychoactive alkaloid compounds; like DMT or psilocybe are, as far as I can make out, crystalline in nature, so perhaps that has something to do with it.



The Star Tetrahedron

Perhaps these mushrooms have a meta-material quality to them, I reasoned; one which has electro-gravitic properties associated with it. I don't know what happened to the tiny fragment in the end, but it probably floated away somewhere into space...

Disclosure

From the outset, the UFO phenomenon has been profoundly and in someways inexplicably linked with human psychic ability. I say 'inexplicably' because if the basic concept of UFOs as 'little green men' from outer-space is correct, there is no reason why they should seek to make contact through telepathy, when common speech or a telephone call would serve the purpose, just as well. Then again, if they have mastered the technology needed to bridge the vast distances between stars and galaxies, then telepathy might not pose such a challenge to them, as it does us.

While there are people who theorise that aliens do not come from the stars, but from other dimensions or even from somewhere inside the Earth, the fact that UFOs do seem to share a link with the mysterious workings of the human mind has made some psychologists suggest that they were all in our minds to begin with...

This is what the UMMO experiment; carried out by a Spanish psychologist named Jose Luis Jordan, set out to prove. The experiment began with a series of anonymous

letters sent to various addresses around the world, which professed to contain advanced knowledge from beyond the stars and a date for when the aliens would arrive on Earth's doorstep. The purpose of the experiment was to ascertain whether or not the hoax would produce a spike in the number of UFO sightings on that date, and sure enough it did, suggesting that the phenomenon itself is all a psychosomatic product of the human mind.

Do I think that all UFO sightings are a product of the human imagination? Hardly... But that doesn't mean I think that all of them are alien spacecraft either. The majority of UFO sightings can be explained by meteorological effects, Chinese lanterns, airplanes, failed rockets or even misidentifications of the moon. But a considerable percentage, some 10 or 30% are logged as legitimately unexplained and it is these that make up the truest cases of the Unidentified Flying Object or UFO.

The first personal sighting I had of a UFO was back around New Years 2008. I was in a car driving around Sleigh Head on Ireland's West Coast, when a voice in my head suggested I "look left". I'm afraid to say that I was too lazy to do this, and just assumed that the voice was a figment of my imagination anyway, when a bright white light filled the car. It had been a flash of lightning, or so everyone agreed, but I wondered if there wasn't something more to it, considering the message I had received. Perhaps the aliens were trying to make contact with me and show me what they were capable of. What made this even more plausible was my knowledge of the number of strange sightings that had been recorded in that area. For instance, there had been a report of a UFO crash landing in Anascaul, not far from where our house was located and there were even reports of USOs (Unidentified Submerged Objects) coming in and out of the ocean at Dunquin Harbour.⁷

The next encounter I would like to share appears in the Nexus (or Androidosophy) text, but I would like to reiterate it here briefly once more, as it is pivotal for all the later encounters. On the evening of October 27th 2010, I climbed up a headland not far from where I live. About half way up I noticed a bright light 18 kilometres away from me to the North, at an angle of about thirty degrees above the horizon. I watched it float up into the cloud layer and remain fixed there, until another light drifted up to join it. I counted maybe two bright lights that behaved in this manner and all looked to be emerging from the Royal Dublin Society in Ballsbridge.

The speed at which these three object ascended into the cloud layer and their subsequent abrupt stop, seemed to rule out Chinese Lanterns, which had become a recent addition to the festivities around Hallowe'en. A third light emerged from the around the RDS and hung about five kilometres above the city before being joined by another light from the ground. They weaved around each other in an apparent display of intelligence. At this point, I knew that what I was seeing closely conformed to other reports of UFO sightings I had read about over the years. But the best was yet to come...

Rising up from the ground beneath them I saw a bright light rising several hundred feet off the ground. It was enormous, about the size of a football field and composed of multiple bright lights. It remained in that position for some time before melting out of view. This was it, I thought, full disclosure. The media would have to talk about their presence in our skies now. But when the next day came and there was no mention of it by anyone, I was forced to take a different view on the matter.

What I had witnessed was a world beyond the Veil; another dimension in which strange occurrences like these are common place. This is the realm of the Gods and the faerie. Many people who had peaked behind the curtain and witnessed this divine realm would be considered insane, and perhaps I was no different. And yet the experience had a

⁷ The area around Sleigh Head and Dunquin is so remote and full of ancient history; including Bronze and Stone Age settlements, like the famous beehive huts, it is almost unimaginable that the advanced alien-race would not choose to take up residence there. The rural ruggedness of the region would put you in mind of Afghanistan, which I'm sure has its fair share of 'UFO sightings'.

profound effect on me, so every year on that date I have resolved to take a pilgrimage back up that hill to remember it by. On each subsequent occasion I have gone up I have witnessed some strange events. The following year, for example, I was standing in a field up there looking to the West, when I saw a light on a near by mountain called the Great Sugar Loaf. The Great Sugar Loaf is a scree covered peak 501 metres in height and is a popular destination with walkers; but less often at night, like it was now. And certainly not in the direction this walker was travelling in, for I could see his light moving down the Southern side of the mountain, where there were few paths and almost no one ever ventured.

The Great Sugar Loaf

The Great Sugar Loaf or Big Sugar Loaf is not a very tall mountain, but it still manages to make an impression somehow. Legend has it that the old Celtic Warrior God known as the Dagda is buried somewhere up on its slopes and indeed if you go up there you can find the remains of two large stone cairns. The centre of the largest of the two has the look of a lunar crater about it, as though someone came along with a large JCB and removed its centre. I have no doubt that it was constructed in this manner deliberately, but why this was done, or what purpose it serves still eludes me. The stones used are much bigger than that of most other cairns you are likely to see and give the impression that it was constructed with a lot of effort. Along with the cairn there appears to be a trail of rocks leading down the northern slope of the cairn, which terminates at a pathway.

In *Conspiracy of Silence; UFOs in Ireland*⁸ by Dermot Butler and Carl Nally, I read an account of a family who had driven up the Sugar Loaf on a day trip, when they were suddenly and repeatedly attacked by a large unidentified craft. They described the craft as being circular in shape and metallic. This description interested me, as it was different to the bright orbs that constitute most of the UFO sighting I have read about and seems to suggest a definite constructed craft under intelligent control. The idea that the Great Sugar Loaf might be the location of some underground alien base appealed to me and I decided to keep an eye on the mountain from there on out.

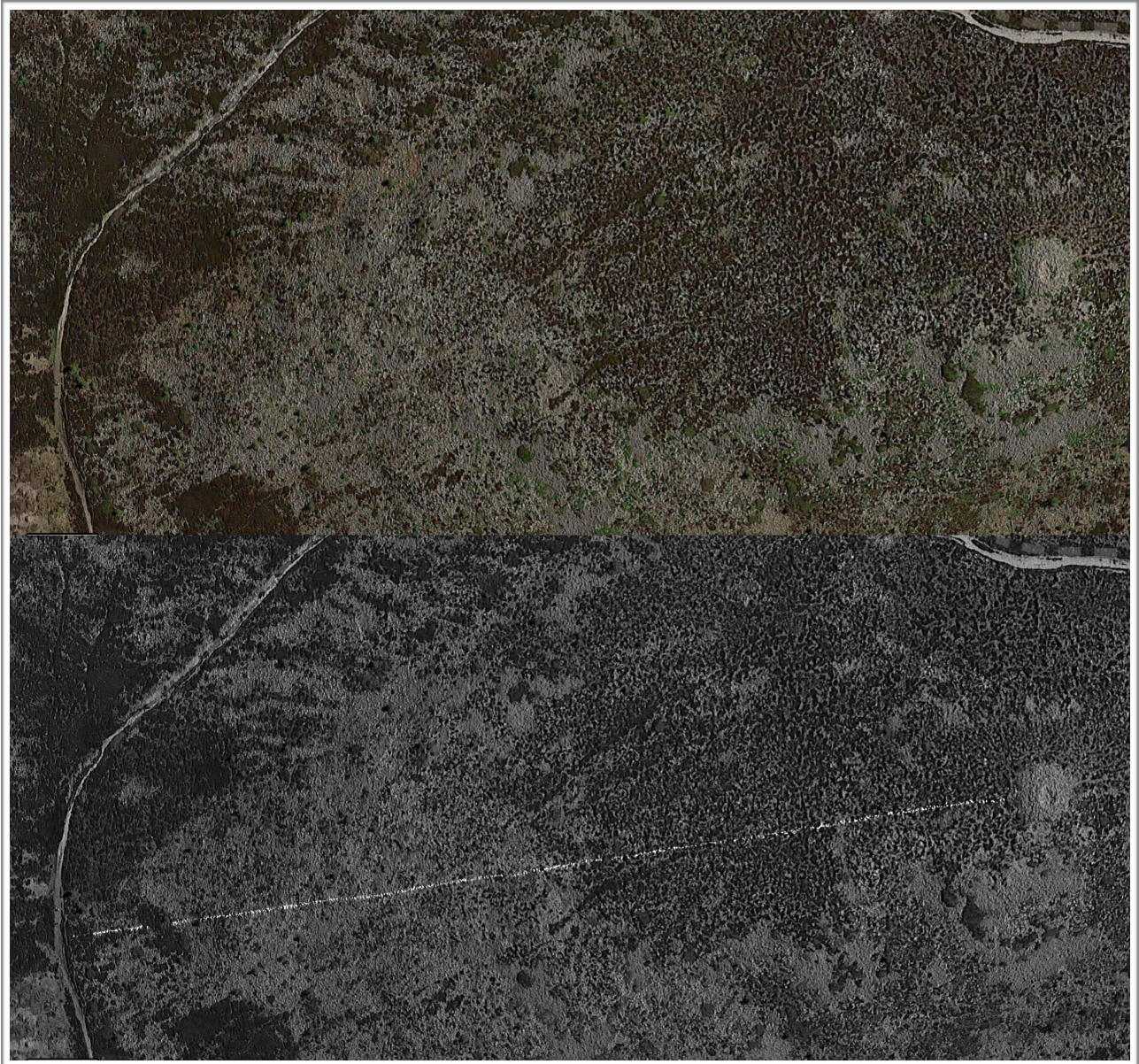
On about December 23rd 2012, I went for a drink with a relative of mine in a town West of the Sugar Loaf. In order to get up there you have to drive along a winding road that skirts along the edge of the mountain. It had been snowing heavily on the upper slopes and the roads had become treacherously icy, my mother — who was driving the car — said that we would do well to remember just how icy it was, when coming back down in the dark, because if we hit that patch at speed, we could go into a skid and cause an accident. This sounded like sound advice to me and we went on up to the Coach Horse Inn for a drink and something to eat. I saw they were talking about the New Year on the TV and caught a glimpse of the numbers 2013 in the mirror and saw that it was ‘Eros’ backwards, a good year for love? Not bloody likely...

On our way back down, we drove along by Calary bog with the Big Sugar Loaf ahead of us. We were the first in a long line of cars. All of a sudden we saw a bright light emerging from behind the top of the mountain. “What the hell is that?” cried my mother. It looked like a giant 747 passenger aircraft with headlights blaring. It appeared to be engaged in a steep climb, as though it were trying to avoid colliding with the mountain-top. However, this could not have been the case. It should have cleared the mountain very quickly. Instead it kept repositioning itself behind the mountain, behaving as though it were under some kind of parallax shift, although no amount of parallax from our motion in the car could account for a jumbo jet to reset behind the mountain repeatedly. This had to be

⁸ This is a different Conspiracy of Silence to the one in Lynn Picknett’s book, so it does seem to be a popular title for UFO and conspiracy books alike.

something else. A voice in my head said, “Pay no attention to them...” with the emphasis on the word “them” for some reason.

So I didn’t and it was just as well, for in that moment we hit the icy patch of the road. I have no doubt that had I made more of a fuss about “them”, there was no way that my mom would have remembered about the icy patch and our lives might be very different now. The tactic of aliens using holographic technology to disguise their craft as airplanes and avoid detection has been well known for some time now, but this is the first time I have heard of an attempt by the aliens to mimic aircraft so as to attract attention and potentially cause a fatal accident. While I cannot say for sure that this is what they were up to, given that a family had witnessed an aggressive UFO in that vicinity years before, it is not without precedent.



The Mound of the Dagda; Aerial photographs with stone line enhanced.

Several months later, on May 4th 2013, I was walking into town again with a relative of mine to watch the Jazz festival in town when I saw several aircraft in the sky. It is unusual to see so many planes in the sky at one time around this area at night. But what really drew my suspicion was how unconventionally these aircraft appeared to be behaving. They didn’t appear to be flying in the normal way that normal aircraft tended to

do, but instead drifted side ways and in loops. I lost sight of them, as I walked behind a building and sure enough their flightpaths seemed to have stabilised when I caught up with them again. A technician must have detected the fault in reality matrix and rectified it before I could properly verify what I had seen.

On the issue of the Mound of the Dagda, I'd like to say a few words about a line of stones that leads from one side of the mound to a pathway, further down the mountain. The Ancient Celts often buried their dead on boundary lines like this one, as it symbolised passing from one world to the next. The boundary is made from a line of large boulders heaped together and compacted with clay. It is visible from the ground, but only if you are being mindful of the terrain. I have processed the bottom image so you can see the line more clearly, but if you look carefully, you will see that it is visible in the unprocessed image above, as well. The line is at a declination of -8.47 degrees North. It is conceivable that it was made to point in the direction of magnetic North, as it was at the time of the cairn's construction. This might give us a possible means of dating the site more accurately, but so far I have not found data on the position of magnetic north back beyond 500 years or so, and the cairn is known to be much older than that.

I was hoping for an alignment with the entrance way to the Newgrange passage tomb, as it is also positioned in a Northerly direction and is furthermore said to be the spiritual home of the Dagda. Unfortunately, no such alignment exists. However, I did find an alignment with the helical rising of specific stars in the Cygnus constellation (most notably Deneb) round about 2,200 BC. In their documentary film 'The Cygnus Enigma' Anthony Murphy and Richard Moore show how the shape of the tunnels at the Newgrange are in the same layout as the Cygnus constellation.⁹ My own discovery of an alignment between these two cairns and the Cygnus constellation more than 7,000 years ago, I feel strengthens the links between the Dagda and Newgrange. Interestingly, Cygnus also has significance for the Pyramids at Giza, because it has been observed that the three stars, which form part of its wings align perfectly with the three pyramids at a specific time in the astronomical year.¹⁰ It is clear then that this constellation had a very special significance to our ancestors.

The Third Kind

So far I have only dealt with close encounters of the first kind, which deal exclusively with sightings of UFOs at a reasonably remote distance. Close encounters of the second kind deal with the physical evidence of a landed craft, such as burn marks or bits of wreckage, and the third set deal with actually face-to-face encounters with ETs from alien spacecraft. The next set are encounters I wish to relate deal with those of the third kind. The first of these stories does not really fit the category, but I think it is interesting enough and sets the scene of paranoia. It begins with me walking along a beach. It is an overcast day and there are maybe a handful of other people around out admiring the view. I sit down on the sand and take out the book I was reading at the time; Lynn Picknett's *Conspiracy of Silence*, which means it must have been around 2008 at the very latest. I notice a man wearing a black and white stripy jumper walking along the beach towards me and inadvertently glare at him for threatening to disturb my peace. He is still a far distance away, but he must have registered my unintentional grimace, because he smiled at me, stopped and stared out towards sea.

I go back to reading about a man called Schwaller de Lubicz, who was apparently a very learned man in the realm of Egyptology, alchemy and subjects of an esoteric nature.

⁹ <https://www.mythicalireland.com/cygnus/> The Cygnus Enigma by Anthony Murphy and Richard Moore

¹⁰ http://www.andrewcollins.com/page/articles/Cygnus_Orion_Giza.htm

It also appeared that he had a hand in politics and it is seen that he played some part in the military uprising in Egypt, in 1952. The book went on to mention an apprentice of Schwaller de Lubicz who travelled out to meet with him on an island in the Mediterranean. This struck a deep chord within me, like a memory raising up from the depths of the unconscious. Had I been that apprentice, I wondered, perhaps on another turn of the game of life? Or perhaps, I reasoned, it was just my recollection of the events in *The Magus*; a novel by John Fowles, which had a very similar premise.

It was getting cold now, and it had started to rain. Rain and beaches don't tend to mix well, so everybody got up to leave. I had a big Parka jacket so I stayed on; the rain is not heavy enough yet to take me away from my reading. The beach is empty now, all except for me and the man in the stripy jumper, who is still staring out at sea. I think nothing of it, and carry on reading, as I am determined to get to the end of this section; perhaps it will help to jog my memory of the time spent with Schwaller, I think. I reach the end of the chapter, but it is no use: I can't seem to remember. I start walking up the beach towards the promenade, the rain's not too bad, I think. The man sees that I'm on the move and starts mirroring my walk up the beach. I climb over the railing and so does he. I'm walking up the strand now back towards the town and he starts walking in the opposite direction towards me. I can get a good look at him now. He's well-built, in his mid thirties with a shaved head. I can see by the smirk on his face that he is enjoying his little game of charades he's planned. He's a wise guy, I think, but he could be a crank.

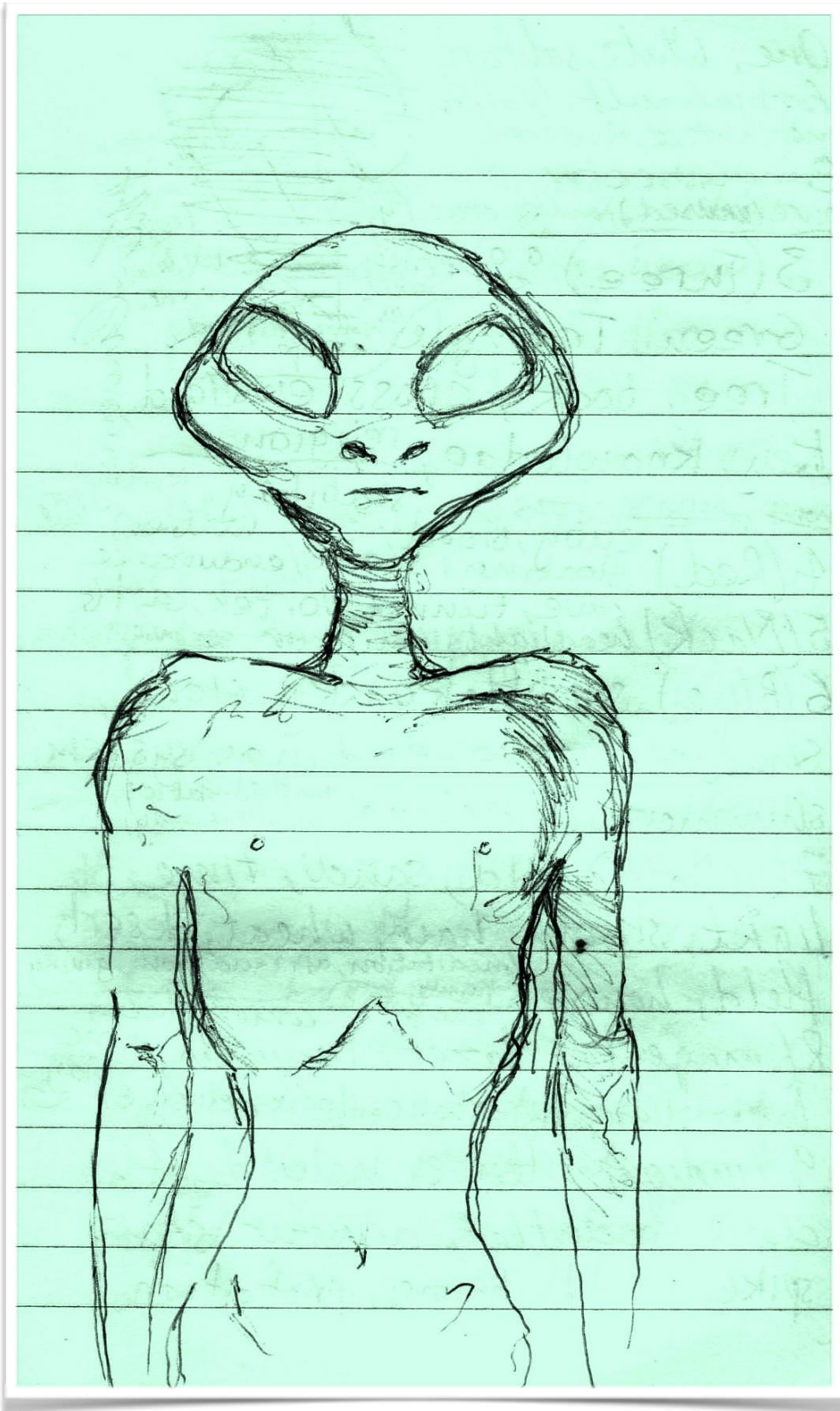
Do I really want to walk past this guy?

I consider walking onto the lower path to avoid him, but realise that he'll likely just follow me down there. The only other option is to walk straight ahead now, I choose to play chicken over charades any day. Eventually, he gives up and diverts onto the lower path. He begins to walk up the road that leads towards the police station. The black and white jumper makes me think of the Masonic tracer board. He was probably an enemy agent. There was nothing to indicate that this agent was an alien, but that doesn't mean that he wasn't one, as it is conceivable that aliens with advanced technology could be able to mimic our actions and appearance. It is this form of mimicry that we will examine in the next part.

Shapeshifting Grey

Shapeshifting aliens were a big deal at one time on the Internet. This was primarily down to the efforts of former sports-commentator David Icke who claimed that the Illuminati were a group of 13 Royal bloodlines who could all trace their lineage back to a species of inter-dimensional alien called the Reptilians. Icke had gathered witness testimony of people who believed in the reptilian conspiracy, including one man who said he saw an extremely irate security guard shapeshifting into a lizard man in a lift. According to UFO lore, the Reptilians are a real species of alien that come from Zeta Reticula and inhabit a universe that also sports the more familiar large headed Grey aliens, and a race of tall blonde haired giants known as the Nordics.¹¹

¹¹ Whether or not all of these creatures are from space, other dimensions, from the Inner Earth or are features of our own psychology depends on who you listen to. I'm not going to say which I think is correct one way or the other, because I simply don't know. Having said that; if my own experiences on the matter are accurate, then I can only conclude that we are dealing with a real group of entities, whose origins (at least for now) lie outside of our normal sphere of understanding.



I was so struck by the character of what I had drawn that I assumed it must have been a telepathic transmission of some kind.

The Greys are said to be an ancient race of aliens who are conducting experiments into human biology in order to prolong their own species. While they are interested in us for research purposes, we are nothing more than spare parts to them. Therefore, both the Greys and the Reptilians are said to represent a threat to the continued peaceable existence of the human race on Earth, as if we didn't have enough troubles of our own. The Nordics, on the other hand, are not considered to be an immediate threat to Earth, but do little to help us in our otherwise perilous situation. Much of the conversations served as a backdrop to the Iraq war, the bombings of the caves of Torah Borah and the mountains of Pakistan. I went to visit a friend of mine, back in early 2009, who had travelled to the region to learn more about their beliefs and culture.

While I was walking home, I passed by a small white van outside of a Fish and Chip shop and noticed a man sitting in the driver's seat. What I saw shocked my very core. Half of the man's face was that of an alien grey. I had heard of shapeshifting Reptilians, but this was the first time I had ever heard or seen a Shapeshifting Grey. Perhaps though, 'grey' was the wrong term, because I could see that the skin of the alien mask was white and unblemished as bone china. It still had the oval-shaped eyes that you hear about, which were totally black and glassy. Does this mean that others in their accounts of this species were incorrect? Apparently not, because the situation with the Greys is much more complex than it at first appears and according to the conventional understanding today there exist two different species of Grey alien. One of these we have already described and the other is race of genetically engineered clones, built by the Reptilians to obey orders and do little else. Clearly then what I had seen was one of these biological robots that the Reptilians are using to do their bidding.

But what was he doing out of a Fish and Chip shop on a Saturday night, eating greasy chips and a cheese burger? According to the perceived wisdom of Ufology, Grey aliens can't eat solid food because they apparently don't have any teeth. Had the Reptilians altered their physiognomy in such a way that they were now capable of eating and digesting human food, so that they had a better chance of blending in with the populace? It certainly seemed plausible. Clearly the Reptilians had kitted them out with some kind of holographic cloaking device or a perception filter of some kind. The device that this particular Grey was carrying must have been malfunctioning in some way.

But, the truth of the matter is that I was slightly stoned at the time of my encounter. Psychoactive compounds like Tetrahydrocannabinol can short the perceptive filters and allow you see beneath the Veil. And this is of course why the alien control system has deemed such substances 'illegal'. Some people might view their continued use of such mind-altering herbs as a form of resistance against the invaders, but in reality there is only so much those substances can teach you. You are far better off relying on your own body's natural defences and immunities from the alien threat, rather than continuously abusing substances which can potentially lead to psychosis, paranoia and irreversible health effects.

Either way, the alien grey in the car could see me looking at him and I could see that he was getting really angry. I decided to keep walking and not let him know that I was aware of his actual appearance. After I got passed his car, I so desperately wanted to look back at his licence plate, but as I was much too afraid to do so. It was a real shame too, for at that moment the universe had supplied me with a perfect alibi. A friend of mine, who I had not seen in quite some time, was racing up behind me calling my name. I was too stoned to know if I wasn't just hearing voices but I quickly learnt the truth. As for what I could have gleamed from the man's licence plate, who knows? It might have been a name or an address, clearly nothing I could print here anyway. Then again, I could have found out what company he worked for and from there we could have opened a whole nest of worms. It would be fun to know the name of an alien company operating here on Earth.

What do you suppose they do? Plumbing? Electrics? Security? Oh well, I guess we'll never know. You can't win 'em all...



Artistic rendition of Artificial Grey Alien.

Much more recently in 2014, I had an encounter with three grey aliens while I was lying in bed. Each of them were about the size of a four-year-old child. They were all peering at me in gloom behind my eyelids. The experience bore all of the hall marks of the beginnings of some kind of alien abduction scenario, but I managed to avoid this by simply opening my eyes. A few months earlier I had another hypnogogic vision in a similar manner, this time depicting the Virgin Mary. I cannot say for sure, but it felt like I was in the same 'space' mentally, as if both images had been broadcasted on the same exact frequency. Does this mean that the alien greys hacked this frequency or is it more likely that they were behind the first vision of the Virgin Mary to lure me into some kind of false sense of security? I don't know, but it is entirely possible and would easily fit their agendas. On the subject of who the three grey aliens were: Were they the ancient alien race or the robotic clones? I noticed that they all had the same large black eyes and white skin as the one I had seen in the van that night, leading me to believe that they were in fact part of the group of clones said to be allied with the Reptilians.

The Last Wave

It is true that marijuana has seen something of a legalisation campaign in the US, in recent years, which suggests that the reptilians and greys may be building new technology immune to its perceptual effects. Many other drugs do still remain on the controlled substance lists, however. And one of these is amphetamines. The wide availability of amphetamines like MDMA was the catalyst of the 90s rave scene. The drug, also known as ecstasy, X, or E, can produce feelings of euphoria, increased infatuation in what others have to say, heightened sensitivity to pleasure, touch and motion and some perceptual effects into the mix. Sustained usage or abuse can effect levels of serotonin and dopamine in the brain leading to depression and in some cases suicide. It can also cause liver failure, and a variety of other less serious cosmetic effects like misaligned jaws and broken teeth — from over-chewing — something which can effect nervous users of the drug.

Among the perceptual effects mentioned earlier, people regularly report seeing their friends or other people smoking phantom cigarettes. Another common hallucination is seeing people wearing dark sunglasses. Personally, I have seen both of these effects and was baffled at how real they appeared to my mind. An attempt to explain this phenomenon rests on the idea that these hallucinations are most commonly seen in low light levels or at night. The brain has a habit of filling in the gaps of its knowledge with information from what it might expect to find there and in combination with the exotic chemicals in your bloodstream this creates very real and surreal visions of smoking men were dark shades. This is a picture of an alien I sketched back in c. 2015.

Given that ecstasy is usually taken under conditions which promote unmitigated hedonism, and are conducted in low light levels in the company of darkly composed electronic music, it is not at all surprise that some people will begin to notice something very sinister within it. If you've had as many strange experiences as I've had, you start to wonder if some of the sunglass wearing people around you are not part of some kind of some supernatural secret intelligence agency, along the lines of the Men in Black¹² or Mr. Smith from The Matrix. It appears that this agency has come to observe the human race and gather information on us. But if this is true, then who are they? It is clear that whoever they are they are well hidden, just like our friends the Greys and the Reptilians and who knows maybe they are one and the same.

If so then what can be done about it? Well, the first thing that we need to be able to do is detect them. I mentioned earlier that the human body has its own inbuilt defences and immunities to this threat. And this is true. On one occasion, I was walking back home from my brother's house in the afternoon after a moderately heavy night drinking. I was passing by the Arbour Hill prison for sex offenders and pedophiles, when I got a really intense feeling of dread. The source of the dread was not, as you might expect, emanating from the prison, rather it was coming from a car gaining speed behind me. I turned around just in time to see an ordinary looking middle-aged man with white hair wearing a dark suit jacket and dark glasses travelling along the road in a black motor car. I could still palpably sense that feeling of dread and so I knew that he was a reptilian creature in human form.

For some reason, this incident reminded me of another time in which I had been in contact with an alien presence in human form. In this instance, I was at a supermarket waiting to pay for my shopping at one of those self-service check-out counters, when I got a weird pulsing sensation in the fleshy interior corner of my eye. Everyone has this fleshy part to the eye, but few that can tell you its name and even fewer can tell you about its true function.

I realised the rapid pulses were intended to alert me to the presence of the person who was standing behind me in the queue. If I remember correctly, he was an average looking guy, in his later twenties with brown hair and a goatee, but I could tell that he was one of them. I took the hint, paid for my groceries and left. If I had correctly interpreted the message of my pulsating tear ducts, then it would seem that the human organism has already developed a mechanism to detect and make known the presence of these interlopers. If this is the case then whatever they are, they have been with us an extremely long time; long enough for them to have had a lasting impact on our evolutionary biology. It is conceivable that since the dawn of man 'they' have been there, hunting us and taking on our form. Over millennia our biology adapted and developed mechanisms to sense their presence, but for some reason, we forgot about their presence

¹² This does not refer to the movie starring Will Smith, but rather to the real unexplained phenomenon of men dressed in black who appear to impersonate government agents and collect UFO witness testimony for reasons which are generally unclear. For interesting accounts of the Men in Black phenomenon read the *Mothman Prophecies* by John Keel and *The Uninvited* by Clive Harold.

and with it we forgot about our innate psychic abilities to detect their presence and the meaning of these pulses to begin with.

Everyone has these weird ticks from time to time, when the muscles in their face or arm begin to move in unbidden and unusual ways and now it appears that we have a justification for why this is occurring. It is the human organism trying to warn us of the presence of alien agents operating in our midst. For an alternative view on why this occurs, we can look to Peter Weir's 1977 movie *The Last Wave*. The film itself is a meticulously made and well-researched piece of cinema and while it is nowhere near as good as his other movies; in particular *Picnic at Hanging Rock*, it provides an interesting window into the beliefs and wisdom of the aborigine people themselves. In interviews Weir did with the elders of an aboriginal tribe, for the making of the movie, he was told that the spontaneous moving or pulsing of muscles under the skin is a signal being sent psychically to you from another person or member of the tribe, almost like that of a telegram. When a member of the tribe receives such a signal he leaves whatever he is doing and returns to the village and invariably finds that he is being sought for by someone for some purpose or other. I think this is a valid interpretation of this phenomenon, unless the pulsation is localised between the eyes, as I outlined above. Otherwise, if no one is looking for you, it could be an indication that your Ascension is about to take place.

The 5th Density

While I may have missed my chance at getting closer to understanding the alien agenda, as far as Shapeshifting Greys are concerned, less than a year later I had another experience which opened the lid on the entire inter-dimensional conspiracy, which organisations were behind it and what they hoped to gain. I have already detailed all aspects of the alien invasion in my book on dreams called *The Koala Bear Knows the Way*, but I will recreate it here because the story itself is quite complicated and needs to be understood in its entirety. If you read that book again from the perspective of alien invasions and inter-dimensional intelligence agencies I think you will get more out of it, but it stands alone as a dreaming manual, in any case. I have made minor improvements to the text so that it is easier to understand. The events in this dream also form the basis of my science fiction novel *Apocalypse* and detail every aspect of the inter-dimensional alien invasion and how you can visit their dimension by learning the techniques of lucid dreaming for yourself.

This next section deals with information I obtained from another dimension through the application of unusual Lucid Dream practices. It is also a close encounter story of the 3rd kind and is corroborated by a third party individual. The story takes place on the Iveragh Peninsula in County Kerry, where a different group of friends and myself had rented a different house this time around New Years 2009.

The house was a wooden affair raised up off the ground on stilts and probably would have been very homely, if it wasn't for the fact it was situated on a very damp patch of land at the base of a large mountain. The moisture rose up and appeared to infest everything with a coolness that got under the skin and into the bones. As soon as we got into the house, I started to feel ill. I tried to ignore it and have a good time, but by the next day I was feeling even worse. I went to lie down in one of the bedrooms. It was about 3 in the afternoon and the sun was still illuminating the white sky. I lay there with my eyes closed, but I did not fall sleep because of all the commotion going on about the house. I could hear heavy footsteps in the room above, as well as the shouts of the others in the kitchen. Gradually these sounds subsided, and as I settled off to sleep, I witnessed veins of some strange dark energy moving beneath my eyelids that shocked me instantly awake again. I had never experienced such vigorous organic visions before. Gradually, I got the feeling that the danger had passed, and I returned to sleep once more.

I dreamt that I was at a window outside of which lay waterlogged marshland lit by a twilight glow. I lifted my arms in front of me and saw that they were brown and featureless. Looking at your hands in a dream is the means by which you can first learn to Lucid Dream or become aware that you are dreaming whilst still in a dream. Dreaming is characterised by a number of different brainwave functions including one that is linked to Rapid Eye Movement or REM. REM occurs when brain activity is at its highest during the sleep cycle when the most is going on in our dreams. While we don't normally think that we see dreams with our eyes, because they are closed, it is clear that the motion of the eyes is linked to the contents of the dream and to how we view the dream. With that in mind, I decided to conduct an experiment in the dream to test my theory out. I decided to cross my eyes in a dream. Since our eyes are linked to opposite hemispheres of the brain, crossing my eyes in a dream would be like crossing the hemispheres of my brain while they were involved in the complex activity of dreaming. What would be the result of this action? There was absolutely no way to tell, as no one had ever attempted anything like it before.

As soon as I crossed my eyes, I saw the dull brown colour of my skin explode and beneath it I saw that my flesh was bright yellow laced through with bright red veins. The awareness that I was dreaming became overwhelming, and I awoke once more.

For easily the next hour, I was continuously disturbed, every two or three minutes by a noise that appeared to be coming from a room that lay behind a curtain in the corner of the room. It was obviously some kind of built-in wardrobe, but I was too tired to get up and check to make sure. I shifted my weight to lie on my back. Those same tentacles of dark energy flickered across my vision, interacting with the bedclothes and furniture. A sudden movement drew my attention to the foot of the bed over near the open door. I was just in time to catch a glimpse of a dark shelled creature; like a horseshoe crab, scuttle towards the end of my bed. Its body was a foot in length and it had a segmented tail about two and a half feet long that ended in a sharp point. It also had a small spike protruding from the front of it; like one of those knives that villains conceal in the tips of their shoes. I could hear it moving along the floorboards and I was tempted to swing upside down and look under the bed to see where it had gone. But I had seen enough horror movies to think better of it. Clearly, whatever virus had taken hold of me was the cause of these hallucinations. But something, which would happen sometime later on, would cause me to doubt this assertion.

I must have fallen asleep again, because I saw a wooden building in the midst of an evergreen forest. I saw people driving up to the building and getting out of their car. These were people of the 5th Density, a dimension that exists outside of our own realm. The building functioned as a school for training the 5th density beings. Here they taught people how to infiltrate the world of the 3rd Density (our own world) through dreaming practices. When they fall asleep in their world they wake up in ours. They have a life here; they go to school or work in jobs and raise families. Their mission is to infiltrate our world to see if we have any defence against the coming invasion. Then they report their findings back to their superiors in the 5th density. Ordinary people of the 3rd density can enter into the 5th by navigating the unreal boundary world of dreaming, or the 4th density.

The people of the 3rd density are obliquely aware that their universe is being threatened from a force from outside, but have no idea how to defend against it. This leads to a state of panic in our society. The 5th density beings are relying on this state of panic to win their ultimate victory. The only flaw in their plan, and one they are not completely aware of, is that when their scouts enter into the 3rd Density they become entirely human. They forget everything about their own world and get just as caught up in the ensuing fear as everyone else does. This amnesia makes the 5th Density operatives the perfect undercover agents. But with it comes its own set of problems, as they are not certain if they should trust the humans or the 5th density beings. On one hand there are the 5th

Density beings who are hell bent on destroying the 3rd Density, but from the agents' point of view that means killing their adoptive friends and family. This is why the scouts, or changelings as they are known in Ireland, really get the worst of all the players, because they must choose between two equally terrible options.

By the time I got up out of bed again, most of the people in the house had gone back to the pub. Luckily Cailin, Anna and Andy stayed behind, so luckily I was not to be on my own in the house. Cailin and Anna were talking about some of the ills afflicting our world like poverty, AIDs and the Ebola virus. I changed the subject slightly by mentioning some of the strange experiences I had in the room next door earlier that day. "I think there is something about that room." Cailin said quite seriously. "I was asleep there last night and, I was just lying there. I could hear people talking in the next room, but I just didn't want to get up; I was so tired and cosy."

"I know," sighed Anna in agreement.

"When the next thing you know," Cailin continued. "Something jumped into bed with me; right under the covers and bumped into me. I could feel it. It was only about this size," she said making the shape of a small rugby ball with her hands.

I knew what Cailin was going to say before she had said it. I just had a feeling what she was driving at. "I saw that thing!" I said. They both looked at me with some small amount of shock. "I saw this little round creature in the room in there. I heard it on the floor boards."

When I told Cailin about the spike, she disagreed with me. "I felt it bump into my leg, and if it had a spike well..." She laughed, implying it would have injured her seriously. She had lifted the covers up because she had felt it so clearly, but there was nothing there. I said it didn't matter, the two phenomena were in too much agreement not to be considered one and the same. Perhaps the creature was able to retract its spike after all. One thing was for sure — there something strange going on in that house, but what could it be?

I have spent a long time watching movies based on the Lovecraftian mythos, so the first thing that came to mind was that some magical ritual had been done in the house in previous year and had somehow gone awry. The ritual, I presumed, had opened up a portal to another dimension, allowing the strange creatures to come through. Perhaps the dimensional rift opened into the 5th density realm, I thought. That would explain how I was able to gain access into the knowledge about their invasion plans.

In Castaneda's fourth book 'Tales of Power' Don Juan takes Castaneda on a trek into the desert chaparral, to what is known as a place of power. Here he explains to him many of the principles of lucid dreaming and how to go beyond the physical form. At one point he stands up and goes over to examine the bushes, without getting too close to them. Castaneda asks what he is doing. Don Juan turns to him and smiles. "The bushes are filled with strange things," he says.

It could be that the house was, inadvertently, built on a place of power, as Don Juan describes it, an area where the boundary between the 3rd and 5th Density is thin. Perhaps the 'strange things' Don Juan mentions are the same type of creature as the one myself and Cailin both encountered in Kerry that night. The reason I suggest this is because shortly afterward he talks about slightly crossing the eyes to help with shutting off the internal dialogue. Shutting off the internal dialogue is useful for dreaming, he says. At the time of the above experience I had not yet read 'Tales of Power', so I was excited to read about the crossing of one's eyes in relation to dreaming. Maybe the act of crossing your eyes in a lucid dream primes the human mind to detect things normally hidden from view, I thought. I am surprised that Don Juan never mentions crossing the eyes whilst in the dream state. It seems to me that this act is necessary to see scouts in dreams, in order to follow them back to their 5th density world. Furthermore, it may allow you to see the scouts in our own world.

Counter-Strike

So, now that we know who they are; what they want; and how to detect them, the next step is to figure out how to defend against them. Luckily, when it comes to attacks on the astral plane this isn't too difficult. Earlier we spoke about how to generate psychic energy to break wood and to set items on fire. These are all impressive feats and well within the reach of anyone who is willing to go through the training, or has a good understanding of the psychic energies involved. However, generating pulses of luminous energy, like psi-balls is not so easy and, to my knowledge, it has never been demonstrated publicly. This technique is far more achievable in the astral plane than it is in the real world. One such example of this is a dream I had one night several years ago, which for some reason did not make it into 'The Koala Knows the Way', but is part of 'Apocalypsis'. In the dream, I was walking out of a building onto a wide city street. I got into the car that was parked out side of our building and two men, who were my bodyguards got in on either side of me. We took off down the street, but as it was rush hour we quickly ground to a halt. The driver told the men to be on the look out as we were all 'sitting ducks' for enemy agents.

Sure enough men wearing black suits stepped out of the crowd. One of them ran up and jumped on the back of the car. He slapped his hand on the windscreen and a dagger of blue energy emerged from his palm and began to slide through the glass. The energy moved through the glass in slow motion. I knew it would pick up speed when it exited the glass and slam into my back, right between the shoulder blades. I tried to move, but I was hemmed in on either side by my bodyguards. My protectors had become my unwitting foes, I thought. Feeling desperate now, I looked for a way out. Ironically it was the very form of my destruction that gave me the idea for my escape. I astral projected out of my body, up through the roof of the car, three hundred feet into the air, just as the pulse hit me square in the back, killing my former body instantly. It had been the trajectory of the blast that had given me the idea, as it was aimed at my assemblage point. According to Don Juan, movement of the assemblage point produces movement of the astral body into higher planes of existence. It wasn't too much of a leap to think of simply astral projecting out of my body to avoid the blast, but this was certainly the first time I had ever astral projected in a dream and this, therefore, made for a very novel experience.

My reaction to the attack was unthinking and spontaneous. I sent out a burst of Reiki energy killing every 5th Density agent in a kilometre radius. I regretted my decision to take life, almost immediately. The power of Reiki had been polarised in such a way that it was only capable of healing, it wasn't supposed to be able to kill. At least that is what my instructor had told me. Evidently, in the astral plane this was not strictly true. I was a mass murderer, but at least I was alive. Sorta...

While this event did take place in a dream there are occasions in the real world where you will feel dark forces encroaching upon you. On one such occasion I was standing in my kitchen. It was at a point that juts out from the rest of the house and is surrounded by windows. It was night and I could feel that there were these dark forces and demons surrounding me. I had experienced this a number of times before, but never had the means to adequately deal with it. I decided to use the reiki energy, once again. I sent a blast of psychic energy, which appeared as a sphere of white light. It went out from my body and obliterated the encroaching demons banishing them to the far corners of the universe.

While this could be accurately described as a psi-ball; it is still within the realms of the astral, even though I was awake. There was however one occasion, where I did generate a psi-energy ball in the material world and projected it at a physical object. This occurred shortly after my experience with the UFOs I saw emerging from above the RDS. I

feel as if that experience had an effect on me, effectively giving me increased psychic powers, if only for a brief period.

On the evening in question, I was walking through some fields into a housing estate. I stepped between two parked cars and as I did so I directed a pulse of psychic energy at the car to my left. As soon as I stepped off the pavement and delivered the pulse the car alarm went off. I could feel the energy within me and knew that it would have the desired effect on the alarm system. While this incident does appear quite similar to others that we have dealt with light bulbs and street lights overloading, this is technically different because the alarm system needs a kinetic force to set it off under ordinary circumstances. It is also important to note that I wasn't emotionally upset or angry at any point during this transaction. There was no negative reinforcement going on, I merely triggered the alarm, because I felt like doing it.

The only thing that would make me doubt this assertion is the fact that the car alarm went off slightly after I emitted the pulse, and at exactly the same time as I stepped onto the tarmac; a difference of about a tenth of a second. While it is true that car alarms can be extremely sensitive to vibrations, in general they are calibrated to much bigger and heavier shocks than I was capable of generating with my foot alone. I have been in and around cars for decades and I have never been aware of a car alarm go off simply by walking beside it. It seems a bit coincidental to me, therefore that it should happen the one time when I was gearing up to hit the car with psychic pulse. This leads me to believe that if — on the off chance — that it was my foot which generated the effect that the psionic pulse served to amplify the vibrations from my footfall to the extent to which it triggered the alarm, but either way I feel the conclusion is the same.

This more or less brings to an end my discussion of psychic abilities. I will continue to look at aliens and the paranormal and specifically how the paranormal connects to secret societies and a world wide conspiracy, in our midst.

III

The Dark City

Two movies that had a profound impact on me, in very different ways, are *Dark City* (1998) and *Requiem for a Dream* (2000). Both movies feature a concluding scene in which the actress Jennifer Connelly stands on a jetty or pier looking out into the ocean. The striking similarity of these scenes made me wonder if there wasn't a thematic connection between both movies and sent me looking deeper into the hidden themes within movies in general. As we will see, there is a lot to choose from on this subject. Clearly Darren Aronofski; director of 'Requiem for a Dream' intended for this to be a homage. But why this particular movie? On the face of it there isn't too much to link the two. One movie is about the dangers and risks of drug abuse; mainly amphetamines and heroine, while the other is about a city being covertly ruled by an alien agency; the Men in Black. And yet, surely this is the link, we have been looking at previously.



Darren Aronofski's Requiem for a Dream (2000) references the final scene with the jetty in Alex Proyas' Dark City, but both movies likely reference the French science fiction featurette La Jetée (1962).

The eponymous Dark City is a city of perpetual night. Once a day the layout of the city is changed around like a giant Rubik's Cube, buildings collapse and grow, through a psychic process known as 'tuning'. Not only that but the inhabitants of the city also switch roles, with those at the bottom of society becoming extraordinarily wealthy and the wealthy becoming paupers. In general, the populace of Dark City have no recollection of their former roles. It is revealed that the inhabitants are all rats stuck in an elaborate maze, controlled by a nefarious group of aliens; the Men in Black. But when one of these, the protagonist John Murdoch (played by Rufus Sewell) awakens to the truth of what is happening he draws the attention of his captors. In both movies, the scene represents awakening from a dream, or a nightmare, into a better future. In *Requiem for a Dream*, the nightmare is drug addiction, in *Dark City* the nightmare is embodied by a race of aliens with no accountance of free will, who themselves appear to be controlled by spider-like entities living inside their brains.

The image of the jetty was originally taken from to a French science fiction featurette called *La Jetée* (1962), by Chris Marker, and refers to an outdoor viewing pier at an airport. The movie is about a prisoner (Davos Hanich) who has to time travel back from a post-apocalyptic future to look for energy supplies to rebuild his fallen civilisation. It is

clear that most of this so-called 'time travel' is taking place inside the head of a man, who may in fact be a mental patient undergoing some kind of sensory deprivation. This uncertainty about the mental competence of the characters, appears to be the common theme in all three movies; and poses some doubt over their reliability as narrators of the tale.

The Fifth of OZ

Another set of films that are inextricably linked, while not appearing to be so and being separated by an even greater span of time are the science fiction and fantasy epics *Fifth Element* (1997) and *Return to Oz* (1985). The gross similarities begin at the start of both movies and persist right the way through. If we examine the opening of *Return to Oz* first, we see a shooting star falling from Heaven; this is later revealed to be a message or a 'key' from Dorothy's friend the Scarecrow. The key is of simple cast iron design and incorporates an amalgamation of the letters 'O' and 'Z'. The opening of *Fifth Element*, by director Luc Besson, also features a 'falling star', this time in the form of a craft; piloted by rotund mechanical aliens (or Tin-Men), who at the site of an ancient pyramid, whilst it is being surveyed by an elderly archaeologist and his charge (Luke Perry). One of the aliens unlocks a secret doorway in the pyramid, by use of an elaborate key embedded in the top of his finger. Inside the chamber is a polished stone statue, with its mouth agape and its face pointing permanently towards heaven. In the story, this statue can save the Earth by directing the power of the five elemental spirits out into space out through his open mouth.



The statue in *Fifth Element* and a Wheeler from *Return to Oz*.

This mirrors exactly what happens to Dorothy, when she is fleeing the egregious Wheelers, servants of the evil Queen Mombi; she uses the key the Scarecrow gave her to open a secret chamber by inserting it between the bricks of a stone wall. There she finds another rotund mechanical warrior; called Tik Tok. Interestingly, the Wheelers wear masks on top of their heads, with the same open-mouthed, skyward glance as that of the statue in the pyramid. Tik Tok is an entirely clockwork being and must be wound up on a regular basis by Dorothy and her friends. Once activated, Tik Tok goes out to face the twelve Wheelers. He spins around; his arms outstretched like the hands of a clock; batting away the Wheelers in turn. Already, we are starting to see many common themes of pyramids, aliens, robots and time together. This theme is only strengthened by the fact that there are twelve Wheelers in total, like the 12 hours of the day, the 12 months of the year, or the 12 signs of the Zodiac. Is it, perhaps, suggesting that the Ancient Egyptian site of Teia Tephi (or first time) located at the Giza Pyramid Complex is actually hiding some clockwork mechanical device that was meant to change the course of history. This idea appears to be

supported by the work of the alchemist Fulcanelli who remarked in *The Mysteries of the Cathedrals*, that the pyramid at Giza is ‘an engine that drives the evolution of mankind’.



Key scenes from *Return to Oz* and *Fifth Element*. In both incidences, the keys are inserted into a stone wall to unlock a doorway and reveal a secret mechanism. This is where we get the idea of the ‘keystone’ and the Sword (or key) in the Stone.

An important observation to make in regard to the shooting star is that, although these stars appear to be falling in opposite directions, the one on the right is actually being viewed through a mirror. Mirrors are a very important symbol in Oz mythology as it is only in mirrors that people/artifacts from OZ can be seen. Indeed, the entire dimension of Oz appears to exist in a parallel dimension or mirror world to our own.

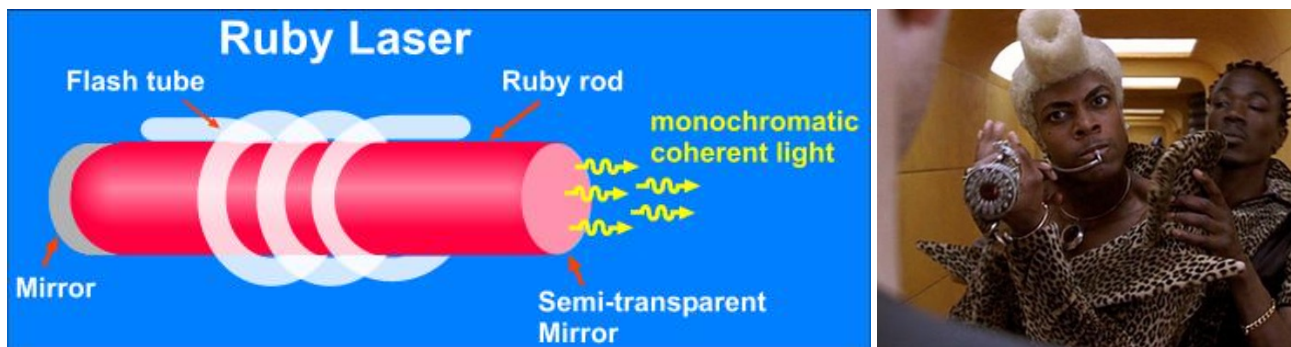


The shooting star scene that takes place at the start of both *Return to Oz* and *Fifth Element*.

The four elements; earth, water, wind, fire, all around a ‘quintessential’ Fifth Element, of course play an important role where the *Fifth Element* movie is concerned. But what do the four elements have to do with L. Frank Baum’s classic children’s story *The Wizard of Oz* and the film adaptations that came from them? The answer is; quite a lot actually. In *The Secret History of the World* (by Johnathan Black) it is speculated that the identities of Dorothy’s companions; the Tin Man, the Scarecrow and the Lion, serve to represent the mineral, vegetable and animal kingdoms respectively. It was suggested this was done in order to reference the belief systems of the Theosophical Society, of which Baum was himself a member. The four elements; fire, water, earth and air are correlated the cardinal points of the compass; north, south, east and west, in the Hermetic Tradition.

Each of the four elements also has its representative colours; purple, red, yellow and blue, as used by the Hermetic Order of the Golden Dawn. When you put all of these elements together, you arrive at the map of Oz with its four separate kingdoms divided around a Fifth Kingdom, which is the Emerald City.

The four stones of geology are; diamond, sapphire, ruby and emerald. James Shelby Downard wrote in his essay *Kill King 33* that Dorothy's own pair of slippers from *The Wizard of Oz* "symbolise the immense power of "ruby light," otherwise known as the laser." Early lasers utilised synthetic ruby rods as their gain medium. Ruby Rhod, played by Chris Tucker, is the flamboyant DJ in *The Fifth Element*. When we first meet Ruby Rhod he makes repeated reference to heat and 'fire', the action of the laser. When asked how his show went he is told: "Crystal green... like emerald green"; a reference to green light laser gain mediums and the Emerald City of Oz.



Lazer diagram using a 'ruby rod' as its gain medium (Left). Ruby Rhod (Chris Tucker) shining a red lazer at Korbyn Dallas (Bruce Willis) in *Fifth Element*.

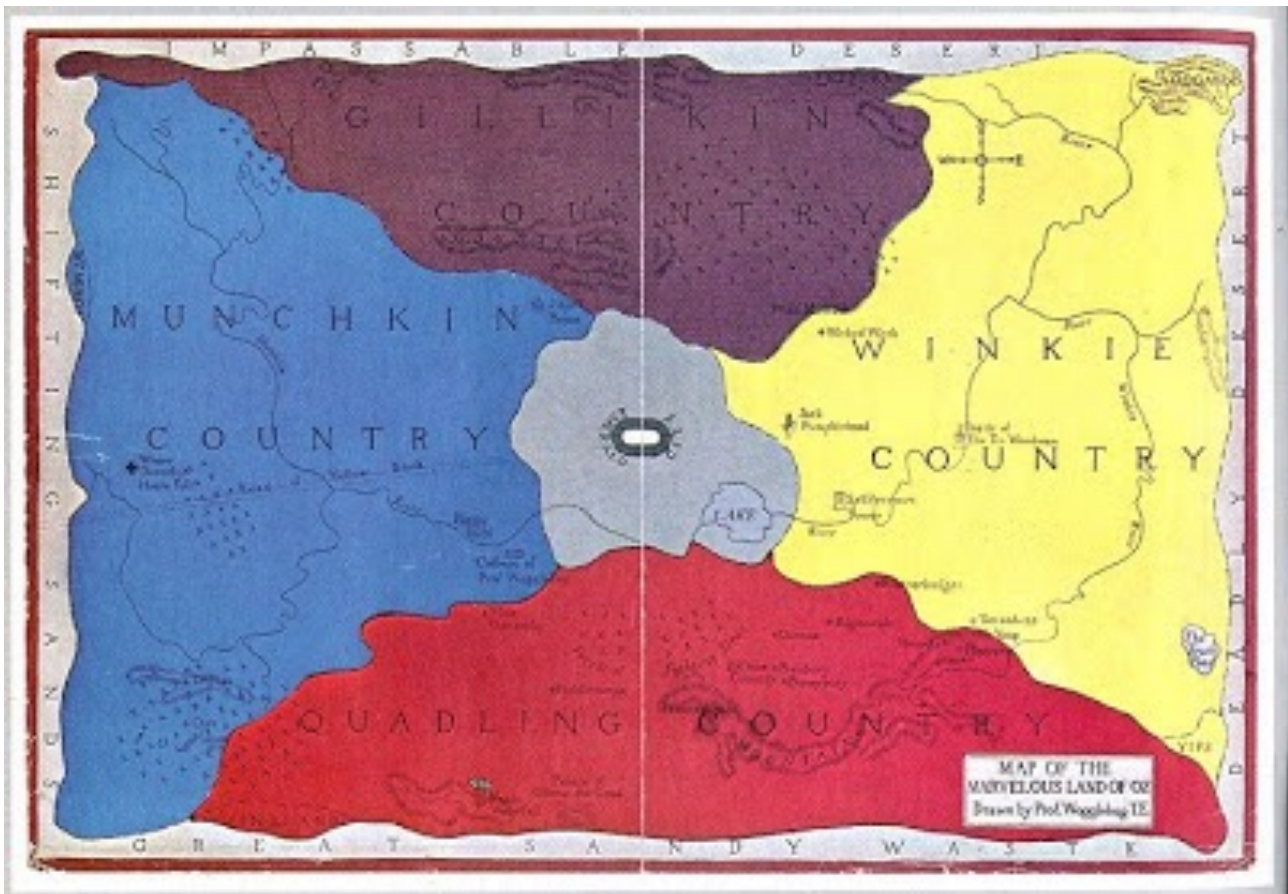
The four cardinal points, along with their respective colours and elements are an important foundation for any magical work. When a magician conducts a ritual, he presupposes himself to be situated in the centre of the Universe, with the cardinal points around him. For best results, the magician should find his way to the centre of his or her country, also known as the Heartland. Very few countries know where their heartland lies. Ireland is fortunate in this regard, as we will see later on. From the perspective of the United States, the Heartland of America is clearly seen to be Kansas, which is the state Dorothy is from, and the fact that it begins with the letter 'K' makes it all the more connected to the Kabbalah.

In the Lesser Banishing Ritual of the Pentagram (Kabbalah), the magician is asked to make the sign of the pentagram in the air before him, for each of the cardinal directions, whilst intoning the appropriate elemental/angelic name. Similarly, the fictional flag of Oz has four colours and a pentagram in the centre. Therefore, we can see that the entire lay-out of the Land of Oz serves as a plan for the Lesser Banishing Ritual of the Pentagram.

When we look at the map we see that Winkie Country, which is the land ruled by the Wicked Witch of the West (WWW) lies to the East. Is it possible that the eminent Prof. Wogglebug, who is credited with drawing the map made a mistake? Not likely. Apparently the confusion arises from the fact that, in the Land of Oz, the Sun rises in the West and sets in the East; something to do with the planets retrograde orbit around its sun. So from our perspective, the Wicked Witch of the West is the correct moniker, because to us the sun sets in the West. Get it? I wasn't sure if I do either. But then I had a revelation. The objects and inhabitants from Oz can only ever be seen by us in a mirror, because Oz is like a mirror image to our own world. Mirrors flip images horizontally, never vertically, so this explains why we see a reversal of East and West.

Given how important *The Wonderful Wizard of Oz* appears to be in the collective unconscious of mankind, as well as to much of the rest of this book, I thought that it would

be fair give it its own treatment. Specifically, I am interested in the four witches who rule each of the four kingdoms around Oz. Two of these witches are good and two of them are evil. To the South and North, we have Glinda the Good Witch of the South and the Good Witch of the North (GWN). This represents the good or upright axis, while the East and West represent the evil axis of the Wicked Witches. If we are to map these four witches with their corresponding elements, we find that Glinda is linked to fire, the GWN to Earth, the Wicked Witch of the West to Water and the Wicked Witch of the East to Air. While it is true that the directions of East and West are reversed in the Land of Oz, for the purposes of this assessment we will conform to the more conventional associations of the elements with the Cardinal directions. Out of this comes an interesting and surprising comprehension of the mechanics of magical beings the Land of OZ.



The Map of the Marvellous Land of Oz (Drawn by Professor Wogglebug); this map shows the five lands, or provinces of Oz and their corresponding colours. The manner in which the countries are divided up gives the impression of a pyramid when viewed from above; a pyramid that is missing its capstone; i.e. ruler of the Emerald City (notice similarity with Dark City).

At the beginning of the movie, Dorothy is confronted by a twister and runs into her house for cover. The house is uprooted and gets whisked away to the Land of Oz, where it is deposited on top of the Wicked Witch of the East (WWE) — killing her instantly. Upon witnessing the death of her sister, the Wicked Witch of the West (WWW) vows to take revenge on Dorothy (and her little dog), but is thwarted when Dorothy throws a bucket of water on her. The moment the witch comes into contact with the water, she begins to melt. So, what have we learned from this? Well, it appears that the only thing that can stop a witch is the element associated with her specific direction. So, the WWE is killed during a violent storm or twister (air), the WWW is killed by her element which is water. This means that in order to defeat Glinda and the GWN you would need fire and earth respectively.

The Emerald Isle

The island of Ireland is one of the only countries that knows where its heartland lies. Currently the island of Ireland is divided up into four provinces or provinces; Munster, Ulster, Leinster and Connaught. In the Gaelic these provinces were known as *Cúige*, which comes from 'cúig', meaning 'five'. This linguistic relic tells us that at one time there were five provinces in Ireland and not just four. And although you will not find it on any modern day maps, Cúinté Meath was the Fifth Province and Heartland of Ireland was a place within it; called Uisneach.

Uisneach is an important pre-Celtic site featuring burial mounds and standing stones. To mark the the Mid-Summer Solstice and other special festivals a fire was lit on the hill at Uisneach. Due to its central geographic location it could be seen by neighbouring counties like the Hill of Tara. At Tara another fire was lit and this was done to show that the ruling Chieftains still held sway over the land. From here all the fires were lit in a chain around the whole country to celebrate the festival, as well as to signify obedience to the common law. In the wake of the Norman invasion, County Meath — and Uisneach along with it — was dissolved into the neighbouring counties of Leinster and parts of Ulster and the heartland became a distant memory. However, the importance of the site is slowly coming back into Irish consciousness, as the people try to reconnect with their pagan heritage and past roots. Today there are various pagan ceremonies and rituals being performed at Uisneach by pagans and Christians alike and with the help of music festivals the importance of Uisneach is starting to be remembered.

The heartland of Oz is the Emerald City presided over by the Wizard. Ireland (known as the Emerald Isle¹³) has its Heartland in Uisneach, which must similarly have been presided over by a Druidic Shaman. As such the surrounding counties; Connaught, Leinster, Munster and Ulster, being positioned in the West, East, South and North respectively stand for the four elements; water, air, fire and earth, respectively.

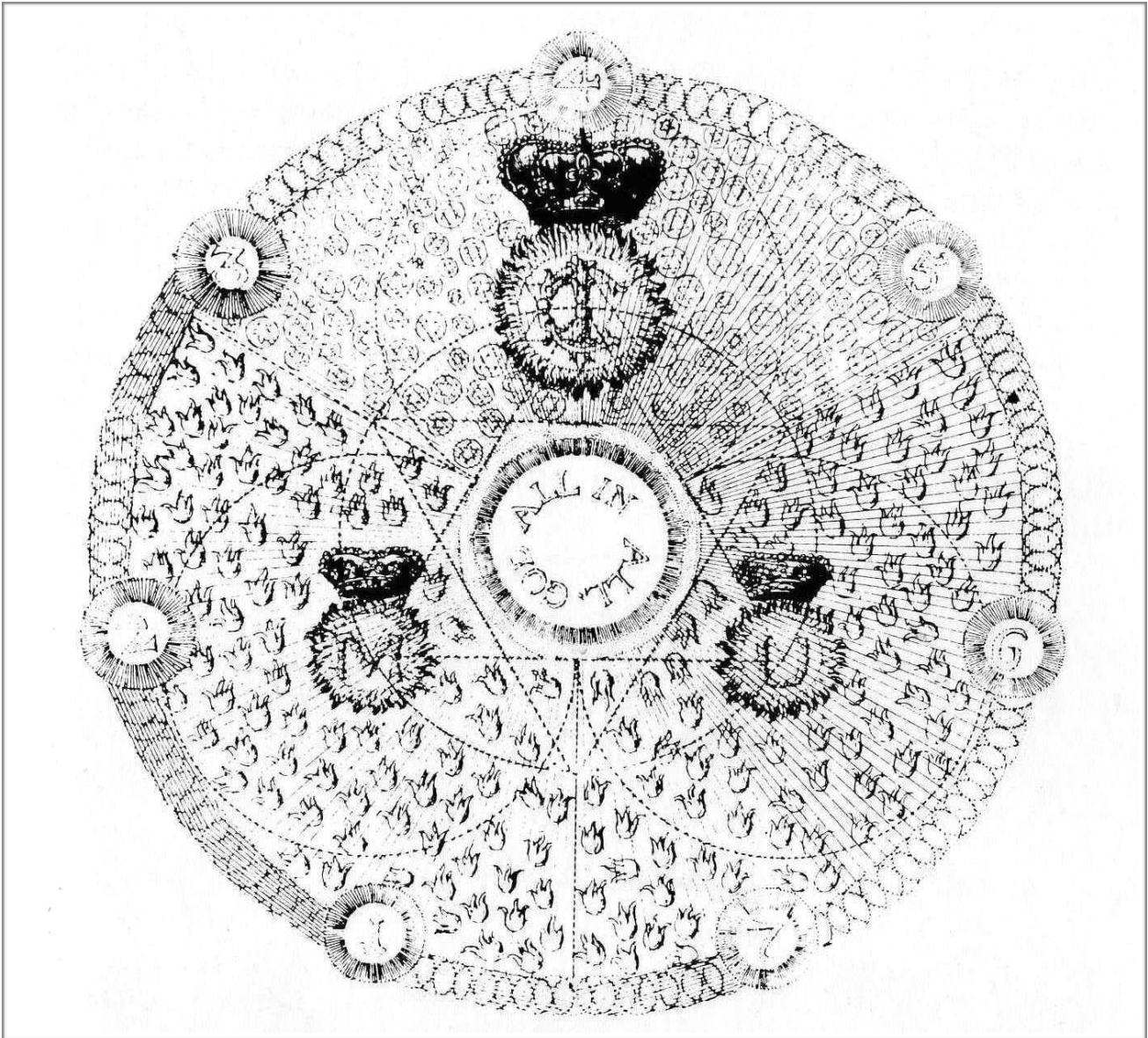
The relationship between the political map of ancient Ireland and that of Oz becomes even more interesting or apparent when we realise that Munster County conforms to Munchkin Country in Oz terms, which means that all people from Munster are in fact Munchkins.¹⁴ What this means is that for wizards who belong to occult secret societies like the Freemasons¹⁵ Ireland operates like a gigantic natural temple in which to conduct their magical ceremonies. All they need do is venture down to Uisneach on their chosen date or decan and call upon the elements through the magical working of the LBRP, or some other technique and this is meant to give them mastery over the elements.

According to a poem attributed to the Judahite Queen called Tea Tephi, the Ark of the Covenant was taken out of Israel and brought up the coast of Spain, to Ireland. The document claims that they landed on Howth Head and then the covenant went on to the Mound of Hostages, in Tara. The British-Israel Association of London, convinced that Tara was the seat of Anglo-Saxon power and the final resting place of the Ark, commenced an excavation on the Mound of Hostages between the years 1899 to 1902. The expeditionary team met with much resistance from Douglas Hyde, Maud Gonne, W.B. Yeats and the rest

¹³ It would appear, the reason why the Emerald Isle is called the Emerald Isle is not because of how green the fields here are — although that must have something to do with it. Rather it is because of alchemical symbolism and in particular the Emerald Tablet writing by Hermes Trismegistus and which contains the first reference to the phamous fraze 'As Above, So Below' as well as a recipe for the Philosopher's Stone.

¹⁴ Just kidding... Although I'm sure some people would be delighted to know that their home turf is associated with something as iconic as The Wonderful Wizard of Oz.

¹⁵ They can deny it openly all they want, but there is no denying that the tradition of the Freemasons is one of occult rituals and magic.



This cosmological table by D. A. Freher from Law's *Boeheim* (1764) shows the four spheres of reality. The letters 'C', 'M' and 'U' probably stand for the 'Celestial', 'Material' (Earthly) and 'Universal' spheres respectively. The Lunar Sphere, which customarily sits in the centre and connects the realms of the Heavens and the Earth should be denoted by the letter 'L'. The letters 'U' 'M' 'C' 'L' can also stand for the four Irish counties (or provinces); Ulster, Munster, Connaught and Leinster, in that order. We know that the four Irish counties represent the four elements; Earth, Fire, Water and Air; again, respectively. Therefore, we can transpose this information onto Freher's drawing to complete the correspondences, where; the Universal Sphere is Earth, the Material Sphere; Fire, the Celestial; Water and the Lunar; Air.

of the nationalistic revival movement, but the dig turned out fruitless and the British Israelites returned home empty handed.

Not only is Ireland connected to the Ark, but to two other important relics of Christianity. The Benben Stone (or Stone of Destiny) and the Holy Grail are said to have found their way here by boat, this time after the destruction of the Temple in 70 AD. The Stone of Destiny was the stone that Jacob used as his pillow and had a dream of a ladder stretching up into Heaven and down into Hell. So, important was this stone in the foundation of Judaic beliefs that when they journeyed into Egypt to become slaves, they made a special harness so that they could carry it with them. After the stone found its way to Ireland, Saint Columba (Colmcille) brought it over to Scotland. The English invasion of

Scotland gave them ownership of the stone, which was then deposited under the throne of the ruling monarch, so that any and all edicts and laws could be 'sanctified' by God.

As for the Holy Grail, physicist and researcher Maurice Cotterell thinks that it might be the Ardagh Chalice. The chalice is a large, two handled, silver chalice used in serving communion wine and dated by historians to be from about the 8th Century. However, Cotterell notes that there are 354 individual pieces on the Grail, which just so happens to be the number of days in a Celtic year, meaning that the chalice may have served as a calendar for use by the Celtic peoples. But, as we know Celtic Ireland came to an end in 5th or 6th century AD, so why go to all of this effort and serious expense to include the dating system of an extinct culture? Unless, of course, the chalice came to Ireland long before the 8th Century and had been retro-fitted to become a calendar in order to appease the mostly Celtic Islanders and allow it to more seamlessly integrate into society. Given all of this it is no wonder that the Freemasons take such an interest in such a small and seemingly irrelevant island on the edge of the Atlantic Sea.

Ghostbusters

Recently I saw a video essay on whether or not the film Ghostbusters is "about anything". The issue here is that there are no underlying themes throughout the movie to hang the story on. All of the main characters begin the movie believing in their ability to capture and destroy ghosts with the help of science and at the end of the movie there is absolutely no change in this. In fact there is no change in any of the characters to any sufficient degree. This concept of equating meaning with change arises from something called 'story arch'. This aspect of the story usually expresses some kind of moral theme in which a character begins good and turns bad, or starts off bad and turns good and in so doing expresses something about the human condition. But in Ghostbusters there is no evidence of story arch. Or is there?

The truth is that the underlying theme of Ghostbusters, just as it is in the Fifth Element and the Wizard of Oz is how the four elemental spirits can come together to fight evil and restore order and balance to the world. In a sense, it is the oldest and most symbolically rich story in existence, but it does not express anything like change; since the four elementals are necessarily permanent and unchanging. According to this logic, Peter Venkman might be related to the element water. Water is the erotic principle and Venkman is a consummate womaniser. On top of this water is also a life-giver, and we see that Peter injects life into dead scenes, through his humour and often-times good-natured charm. Egon's scientific obsessions would equate him to fire. Ray's airy, ditzzy qualities associate him with the air elemental. And Winston's character is the sort of down to earth character, making him synonymous with Earth.

The basic premise of the movie is that these four individuals travel around New York City with high-energy proton accelerators —called proton packs — that allow them to shoot particle beams at ghosts and thereby capture them in a storage facility. At the start of the movie, Egon tells the others that they are to "on no account cross the streams" of their proton packs, as to do so would "extremely bad" for their health. What 'crossing the streams' represents here is combining the four natures of the elements into one. By the end of the movie, the entire city is faced certain destruction at the hands of a very large icon of capitalism "Mr. Stay Puft" and so Egon tells them to ignore what he said earlier and they go ahead and cross the streams, thus closing the gateway and destroying an evil Sumerian God named Gozer who lives at the top of this pyramid in another dimension.

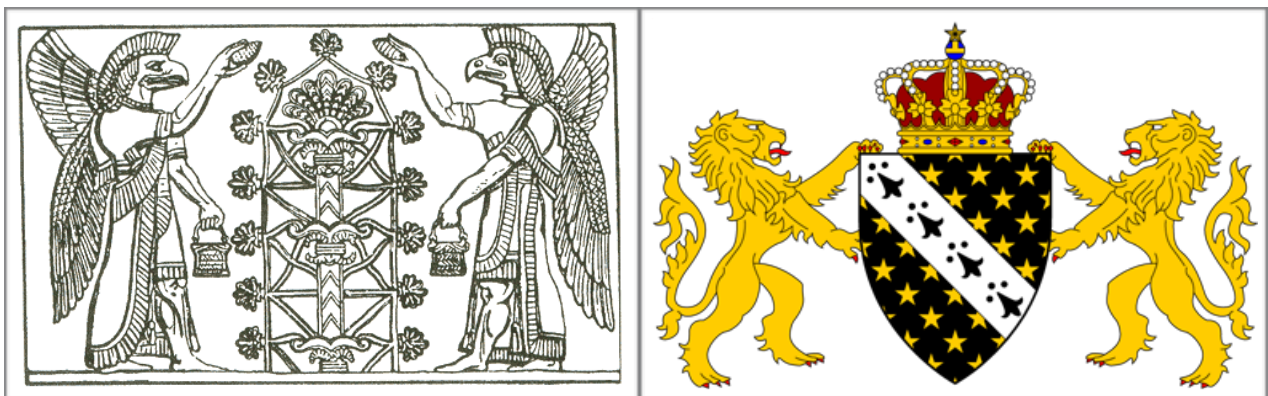
This is also the central theme to Fifth Element, where the four elements are brought together with a woman named Lee-Loo, who is the fifth or quintessential element. Their combined energy is then projected out of the top of their own pyramid in the story and this

brings to a halt the Great Evil that is threatening all of humanity. This results in Earth getting a second moon.

While the occult roots of this story may seem to some to represent a dubious undercurrent to the Ghostbusters franchise, this is a gross misconception. The four elements are not necessarily evil, unless you are a Gnostic and think that all of material reality is evil. In fact the elements are repeatedly united to dispel a Great Evil that is trying to enter into the reality and destroy it. On top of this, the four elements do not only appear in occult threads of philosophy, but in Judaism, Christianity and to an extent in Islam also. Using the four elements as templates for your characters is not uncommon or unheard of either. In fact, it forms the basis of many narratives, with *Wind in the Willows* being a particular good example. In this instance, Mole represents Earth, Ratty water, Badger's fiery temper means that he is allied with fire and Toad is flighty and a bit air-headed. Other examples like the *Teenage Mutant Ninja Turtles* are equally obvious.

Not You Too Myles

In Myles na gCopaleen's satirical work *An Béal Bocht* (or *The Poor Mouth*), the protagonist O'Coonassa sees a strange monster climbing out of the ocean and makes a crude drawing of it, which looks like Ireland turned on its side. Indeed, as the equally fictitious editor states "the Sea-cat and Ireland bear the same shape". While this is certainly humorous, the association between Ireland and a 'big cat' like a lion got me thinking of the heraldic lion depicted on crests and coats of arms. The position of the arms of the 'Sea-cat' is the same as those in the Heraldic coat of arms. The origin of this symbol goes back to the Aker symbol of Ancient Egypt, which has two Sphinxes facing each other, and to the bird-headed Gods in the *Epic of Gilgamesh* from Ancient Sumeria. Once again the arms are in the same 'K' position. It is also worth noting that on the Ark of the Covenant we have the same motif of two cherubs facing each other with wings outstretched, called the Mercy Seat. The arms of the Heraldic coat of arms point both up and down and therefore reference the alchemical phrase; *As Above, So Below*. Therefore this concept predates Ancient Egypt and the Emerald Tablet of Thoth and probably has its roots in Mesopotamia.

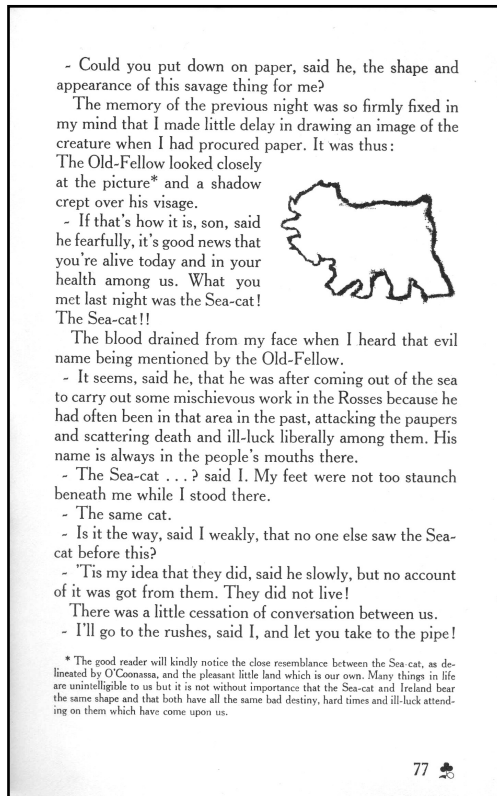


The Sumerian gods Enki and Enlil from the *Epic of Gilgamesh* (Left) and a Heraldic Coat of Arms (Right).

It is clear then, from this symbol that if we have one Ireland facing out across the Atlantic Ocean, we should have another mirror image Ireland facing back the opposite way. But where is it? Is it the Ancient Lost Land of Atlantis? Well, it might have been at one stage, but today it is New York City.

And how do I know this?

For several reasons, actually. First and most importantly, New York is divided into five boroughs; Manhattan, Brooklyn, Queens, the Bronx and Staten Island. Symbolically speaking this makes it equivalent to both Ireland and the land of Oz. Interestingly enough, the 1978 musical 'The Wiz' sees an all-black cast navigate the streets of Manhattan to reach the powerful magician Oz who is operating out of the Twin Towers of the now destroyed World Trade Centre complex.



O'Cononassa's drawing of the Sea-Cat from Myles na Gopaleen's *An Beal Bocht*.

Another, Masonic artwork that links Ireland and New York, comes in the form of the Cremaster Cycle — a series of 5 movies by contemporary artist and sculptor Matthew Barney. The movies have a strong occult theme and express many of the cryptic concepts, traditions and historical contexts of Freemasonry. In the third in the series, simply entitled *Cremaster 3*, the movie begins with the creation and destruction of the Giant's Causeway, which is a rare volcanic formation typified by large hexagonal stones. Legend has it that a large Scottish Giant decided to build the causeway, because he had learned of the legendary feats of his Irish counterpart Finn McCúil and wished to test his metal against him. While *Cremaster 3* seems like a retelling of an old folk tale, it is actually giving a history of the beginning of civilised society and of Masonry in general.

In today's world, scientists and inventors are being asked to look to the natural world for inspiration for new technologies. So, for example, they might develop a new propellor for a wind turbine based on a whale flipper or a drone based on the flight of a dragonfly. It seems to me that humans have been gaining inspiration from their surroundings for a lot longer than this and that the Giant's Causeway might be a prime example. It is easy to see how the regular, interlocking blocks of this natural phenomenon would have given people the idea to cut stone and build walls, houses and to tile floors. In short, the art of stonemasonry may have begun in the British Isles, either in Northern Ireland or Scotland and was exported to the rest of the world from there. Overall, this gives a convincing argument that the birth of civilisation began in Ireland and moved West,

rather than the current and less plausible East to West version agreed upon by most anthropologists today.



Two stills from Matthew Barney's cryptic art film *Cremaster 3*, showing the Giant's Causeway Co. Antrim (left) and the Empire State Building in NY (right).

After this examination of Irish mythology, Matthew Barney's movie skips across the pond to New York City where streamers of green, white and gold — the colours of the Irish flag — are wrapped through the spaces in the top of the Chrysler building. In so doing, this structure becomes a maypole and a visual metaphor of the relationship between these towering monuments of modernity and the customs of the Irish immigrant labour force who risked their lives to build them. It was partially as a result of this effort, Barney tells us, that the Irish gained acceptance into American society and into the secret societies like the Freemasons. This cements the relationship between Ireland and New York and the Freemasons even more so.

In a short essay entitled "777: The Tree of Life, Crowley, Oz and the 911 Mega Ritual" we given a bizarre and complex series of connections that link Gematria and the Wizard of Oz to the events of September 11th 2001. The infamous occultist Aleister Crowley gets a mention because George W. Bush is meant to be his Great Grandfather, he also conducted a magical working at the Millennium Hilton, right next door to where the Twin Towers once stood. The Millennium Hilton is of significance considering that it looks exactly like the monolith from Stanley Kubrick's film *2001: A Space Odyssey*. It is interesting to note that by transposing the name of the killer computer HAL down by one, in the manner of an ordinary Caesar Cipher, we arrive at the real life computer giant company 'IBM'. In an interesting coincidence the same thing can be done for the initials NY, which can be transposed down one letter to become OZ.

The writer of this article points out a lot of strange coincidences to do with the events of 9/11 and the number 7. For instance, one of the airplanes that crashed into the World Trade Centre was United Airlines Flight 77. Furthermore, the 77th floor of the South Tower was hit by United Airlines Flight 93, which is itself a Thelemic number related to Crowley and his Thelema school of magic. It is also noted that World Trade Centre 7, which wasn't hit by a plane also collapsed that day. Crowley wrote a book called *777: The Tree of Life*, which is based on a form of Jewish magic called Kabbala, which also relies heavily on a form of numerology called Gematria. The Tree of Life gives corresponding numbers to each of the 22 letters of the Hebrew Alphabet, along with the planets, signs of the Zodiac, alchemical elements and the Major Archana of the Tarot. In short, the Kabbalah aims to be a total concordance of all Western Esoteric thought in a single emblem. The 777 writer, whoever he is, has this to say on the subject of the Kabbala, my own notes are in brackets;

The Qabalah details the Tree of Life, with its 33 (22 letters plus 11 Sephiroth) components and the sum of the whole. It details the spiritual evolution of mankind and it is often used by covens in witchcraft and the circles of initiates to denote degrees or grades. Thirty-three is also an important number in occult circles, but this will not be discussed due to space constraints. Anyhow, when the Seriphoth (sic) Tree is seen by itself, we see two, three vertical lines on either side of the tree itself. This symbolizes the Twin Towers. This also relates to Freemasonry as Crowley was a 33rd degree Freemason, as he even confessed in his, "Confessions of Aleister Crowley." When the, "Tree" is toppled on its side, we see the roman numerals hidden in subliminal view, "IX/XI," meaning "9/11." The two towers are like trees, when they fell, it was on 9/11/01, the new millennium. From a Tarot perspective, the Tower is the 16th card, adding up to 7 once again. The Tower card is struck by a massive lightning force. Like 9/11, the Towers in New York were struck by a massive force...the aircrafts and collapsed, like the Tower Card in the Tarot. The High Priestess, the III card in the Tarot, or (11 in binary code) is between two towers, Jachin and Boaz. These further ties in with Jacob's ladder from the Bible; used prevalently in the First through Third Degree Tracing Boards of Freemasonry.

So there is a lot to take in there. It is clear however that from a symbolic perspective 9/11 seems to have a lot to do with Jewish Gematria, systems of magic and with the Freemasons. The final connection between the number 7 and Freemasons is that their cypher is the letter G, which is alternately said to stand for 'God', 'Geometry', 'Gematria' or the number 7. Given the importance of the number 7 and repeating digits, it is clear, therefore that the 1978 musical 'The Wiz' was a year late in production. Having said all this, if we look at the page showing the picture of the Sea-cat from Myles na gCopaleen's An Béal Bocht we see that it is also numbered 77. Are we going to now suggest that Myles (or Brian O'Nolan) is also part of this conspiracy to destroy the Twin Towers? It seems unlikely, but then again there is another even more famous Irish writer who seems to have fore-knowledge of 9/11 and that was James Joyce.

Finnegans Wake

James Joyce wrote many books, some of which are very readable and others less so. We are going to focus on possibly the least accessible of his works, but also arguably the most interesting; Finnegans Wake (FW). The information in this section also appears in my cataphysical work called 'Siempre Brochade'. In that text, I suggested that the collision of concepts and ideas in FW resulted (intentionally or not) in a kind of oracle that predicted the 9/11 attacks. Now, based on new information, I am going to alter that assumption and say that he had direct foreknowledge of the attack and worked it into his book, as a way to hide the information in plain sight.

Finnegan's Wake was an attempt to compress all of human history into a single text (just as the 208 floors of the Twin Towers collapse down into their own footprints). It is therefore a dense and complex text that includes somewhere in the region of 8 or 9 different languages, and also contains new words, or pastiches of other words stuck together to create new and multifarious meanings. We are just going to focus on the first three pages, which seem to contain a prediction about the terrible events that took place on 9/11. To begin with we have a reference to the onomatopoeia of the fall of the Twin Towers in the line;

*The fall (bababadalgharaghtakamminarronnkonnbronntonner-
ronntuonnthunntrovarrhounawnskawntooohooordenenthur-
nuk!) of a once wallstrait oldparr is retaled early in bed and later*

on life down through all christian minstrelsy.

This sentence contains the first of ten thunderwords within the text. The ‘fall’ is meant to represent Finnegan falling from a ladder while building a ‘wall’ of the Woolworths skyscraper. We can also find the address of this skyscraper in this same sentence; “wallstrait” or Wall Street. And indeed the Woolworths building is still standing right next to where the Twin Towers once stood.

The great fall of the offwall entailed at such short notice the pftjschute of Finnegan, erse solid man, that the humptyhillhead of humself promptly sends an unquiring one well to the west in quest of his tumptytumtoes: and their upturnpikepointandplace is at the knock out in the park where oranges have been laid to rust upon the green since devlinsfirst loved livvy.

This is just a fun way of saying that he fell ‘head-over-heels’ — like he ‘loved livvy’ (a girl) — and hit his head. When we think of the fact that Joyce intended this work as a retelling of mankind’s history on Earth, it becomes clear that this fall refers to the twin biblical falls of Adam and Eve in the Garden of Eden and the Tower of Babel, both of which occur early on in Genesis. The fall of the Tower of Babel is a good analogy for the collapse of the Twin Towers and we can see reference to ‘Babel’ in the babbling nature of the thunderword and the fact that it begins ‘baba-badal’. The Fall of Man and the Garden of Eden are directly linked to New York by way of its name; the Big Apple.

The book goes on to say that Finnegan was a Freemason or ‘freeman’ with ‘goodly trowel in hand’ and that he lived in ‘the broadest way immarginable’ or on Broadway. This confirms what Matthew Barney presented in his history of Irish Freemasonry in the Cremaster Cycle, or how the Irish became accepted into secret societies like the Freemasons. Finnegan was ‘a man of hod (God) cement and edifices’ and worked for Topers Thorp (T.T.; Twin Towers) building company where he ‘piled building supra building pon the banks for the livers by the Soangso.’ In the next section we learn the cause of the fall; Finnegan was suffering from a hang over from a late night out drinking and missed his step on the ladder. We also see again that the skyscraper Finnegan was working on is the Woolworth’s building which stands next to the former site of the Twin Towers;

... like Haroun Childeric Eggeberth¹⁶ he would caligulate by multiplicab-les the alltitude and malltitude until he seesaw by neatlight of the liquor wheretwin 'twas born, his roundhead staple of other days to rise in undress maisonry upstanded (joygrantit!), a waalworth of a skyerscape of most eyeful hoyth entowerly, erigenating from next to nothing and celescalating the himals and all, hierarchitectitiptitoploftical, with a burning bush abob off its baubletop and with larrons o'toolers clittering up and tombles a'buckets clotter-ing down.

Notice that Joyce rights “wheretwin 'twas born” thus referencing the word ‘twin’, as in Twin Towers, when talking about this construction project in Lower Manhattan. Then we have a reference to a ‘burning bush’ atop the skyscraper just before he falls down the ladder. This is once again a biblical reference of Moses going up the mountain before coming back down again with God’s ten commandments. But it also foreshadows the

¹⁶ The acronym HCE appears repeatedly throughout *Finnegans Wake* and which I believe refers to the Holy Catholic Empire, as distinct from the Holy Roman Empire HRE.

burning red ball of flame that erupts from the Twin Towers prior to their collapse. Joyce then asks us what 'agent' brought about this tragic business;

*What then agentlike brought about that tragoedy thundersday
this municipal sin business?*

The use of the word 'agentlike' suggest a secret agent or a member of a secret society operating behind the scenes to bring about the calamity. Therefore we can assume that he is not referencing a simple work-place accident, but something far more sinister and wide-reaching in scope. Joyce refers to the skyscraper as the 'cubehouse' and makes repeated reference to muslims, missiles, caliphates and Mount Arafat, and the black stone of the Kabba.

*Our cubehouse still rocks as earwitness to the thunder of his arafatas but
we hear also through successive ages that shebby choruysh of unkalified
muzzlenimiissilehims that would blackguardise the whitestone ever hurtleturtled out
of heaven.*

According to the footnotes on this passage: 'cubehouse' refers to the Kaaba which is the main sanctuary temple of Islam in Mecca. 'Arafatas' refers to Mount Arafat where Mohammed heard thunder rolling across the land. 'Unkalified muzzlenimiissilehims' references 'the Islamic caliphate' 'Muslims' and 'hymns' and 'missiles' signifying some kind of attack. Therefore it would appear that the attack, explosion and collapse of a Twin Tower structure in Wall Street would be carried out by Muslims using missiles, or as we found out jet-aircraft as missiles. This all seems very accurate for a piece of text which was published in 1939, which is coincidentally the year 'The Wizard of Oz' movie came out, as well as the beginning of WWII. The only aspect that he appears to have gotten wrong is the day, where he said 'thundersday' or Thursday instead of a Tuesday, which was when 9/11 actually took place.

The Twelve Moon-keys

Two years prior to starring in Fifth Element, Bruce Willis starred in another science fiction spectacular called Twelve Monkeys, which has similarities to both 'La Jetée' and 'Return to Oz'. In the opening credits of 'Twelve Monkeys' it states that the movie is loosely based on 'La Jetée'. Both films, feature a prison who must travel back in time from a post-apocalyptic future. Bruce Willis' character James Cole is sent on a mission is to gather evidence of an epidemic that almost wiped out the human race. Just like in La Jetée, Cole recalls seeing a man being shot at an airport, and both movies share the same circular ending. The similarity between 'Twelve Monkeys' and 'Return to Oz' is more tenuous and interesting overall. Both James Cole and Dorothy Gale spend much of the opening halves of each movie locked inside mental institutions, of one kind or another. This calls into question whether their adventures are taking place in reality, or in their minds.

In the opening of 'Twelve Monkeys', Cole is sent to the 'surface world' to the ruined city of New York, when he sees the red circular logo of the suspected terror group the Army of the 12 Monkeys. We see a similar red paint scrawl in *Return to Oz* (1985), this time in the ruined city of Oz, which says 'Beware the Wheelers'. This is yet another example of Oz being connected to New York. In one instance, seen below, the logo appears on a newspaper rack for the Enquirer, with the tagline; 'We're with you every step of the day!' This suggests that the 12 Monkeys reference the number of hours in a day. The Wheelers replaced the antagonists of the 'Flying Monkeys' of the first Wizard of Oz

movie, so this is a further connection between the Wheelers and the Army of the 12 Monkeys.

The Army of the 12 Monkeys is led by fellow mental patient Jeffrey Goines, (Brad Pitt). In one scene, he steals the key from one of the orderlies and makes it clear the association between the word 'key' and 'mon-key'. We have already associated the Wheelers' with the 12 months, or signs of the Zodiac. Therefore, we are being told that the 12 months are keys to unlock the twelve months or 'moon-keys' of the year.¹⁷ Later on in the movie, the protagonist Jim Cole plans to go on holiday to Quay West with his former psychiatrist-turned girlfriend. We can arrange the months (or Keys) of the year so that they conform to the hours on a clock face. If we think of the clock face as a compass, we see that the most Westerly key (Key West) conforms to the number 9, the month of September, this together with the number 12 gives us the 12th of September. This is obviously very close, to the 11 September.



Similar kinds of graffiti scrawled on the walls of ruined cities in 12 Monkeys and Return to Oz.

If we look below where the bear is standing we see the letters 'MNCP' and the word 'WASTE' printed on the bin. The acronym 'MNCP' is cut off in the shot, but we can assume that it stands for something like 'Manhattan National Civic Protection Agency'. However, when we search for this term, or something similar, we only get the City of New York Department of Sanitation or DSNY. It could be that the MNCP(A) is a private waste disposal company that is now defunct, or it might be simply made up. However, when we search the letters 'MNCP Waste' on the Internet, we get 'MCNP'; which stands for the Monte Carlo Neutron-Photon code. The Monte Carlo Neutron-Photon code is a computer program developed in 1957 for the modelling of nuclear radiation, used in the containment and disposal of nuclear waste.¹⁸ The full acronym is MCNP5, or MNCPX.¹⁹ Some people have claimed that the Twin Towers were destroyed by tactical nuclear weapons, but the lack of any consistent radiation readings suggest otherwise.²⁰

9/11 Conspiracy

The official narrative of how Osama Bin Laden and a band of ragtag revolutionaries from Afghanistan orchestrated the most daring and complex series of attacks the world had ever seen is only about as laughable as the fact that they found one of the hijacker's passports on the pavement outside of the smouldering wreckage of the Twin Towers after

¹⁷ Alternatively it could refer to the Twelve Keys of Basil Valentine a 16th Century alchemical work.

¹⁸ http://www.iaea.org/inis/collection/NCLCollectionStore/_Public/27/031/27031964.pdf

¹⁹ https://en.wikipedia.org/wiki/Monte_Carlo_N-Particle_Transport_Code#cite_note-MCNPX_2.7.x-3

²⁰ https://www.ae911truth.org/images/articles/2015/Aug_2015/FAQ-15-supplement.pdf

their collapse. For some reason they expected us to believe that when the plane rammed into the building at 500 miles per hour that a gust of wind blew the hijacker's passport out the window, before landing safely on the ground for an ordinary New York cop to come along and collect. This is just one of the many bizarre reports and glaring inconsistencies that happened in connection with this event, which has led many people to question the official narrative.

So what did happen that day? That depends on which conspiracy theory you listen to, but for the most part; you will hear that it was a false flag to force public opinion in favour of war with the Middle East. This attack was carried out either by a rogue element within the government attempting to stage a coup, or a plot by a foreign intelligence agency; most likely the CIA and/or the Mossad. As for how it was carried out, some people claimed that there were no planes used in the attack and that it was all CGI. Richard Hall, a former electrical engineer and host of Rich Planet TV investigated these claims by building a 3D scale model of the city and matching up the various footage of the incident. Through his careful and painstaking method, he was able to successfully debunk the 'No-Planes' theory. However, his own theory is no less outlandish, as he seems to, in the end, confirm that while something did indeed impact the towers, whatever it was it was not a plane... He believes that it may have been a tomahawk missile cloaked in some kind of state-of-the-art holographic technology. The idea that there exists technology of this sort without the public being aware is not that unbelievable considering that US military technology is — at conservative estimates — around 40 years more advanced than its civilian counterparts.

The official narrative, based on the NIST report states that both World Trade Centre 1 and 2 collapsed due to structural failing of the i-beams brought about by sporadic and sustained fires throughout multiple floors on the building. However, most investigators dismiss the NIST report, as it fails to address their concerns. For instance, jet fuel is basically just kerosene, which is insufficient to generate enough heat to melt steel beams. It can however weaken the steel beams to the point that a structural collapse could happen. Be that as it may, this still does not explain how enough heat was generated to create rivers of molten steel, which were seen running around Ground Zero for months after the event. It also does not explain how some of the metal structure of the building had become compressed into a giant ball of iron referred to by the clean-up crews as 'the Meteor'.²¹

All of this wreckage and evidence was taken away to the Fresh Kills landfill on Staten Island for disposal before it could be forensically examined. Samples of ash and dust from Ground Zero, were recovered by civilian efforts and later examined by teams of professionals. These examinations show traces of a nano-particulate, which some experts maintain could have been a weapons grade kind of thermite, dubbed 'nano-thermite'. Thermite is used by demolition crews to cut through various sections of trusses and supports in order to weaken the structure and prepare it for demolition. So were the Twin Towers demolished?

Death From Above?

The main reason for thinking that the World Trade Centre was demolished was the fact that Tower 1, Tower 2 and Building 7 were all seen to be moving at or near free fall speeds, when they were in a state of collapse. In order for this to occur, all of the support structures of these buildings needed to fail at around the same time; otherwise the floors below absorb the energy of the floors falling from above, slowing the whole collapse down.

²¹ Does this reference to the meteor relate back to the key seen falling from the sky in 'The Fifth Element' and also seen mirrored in 'Return to Oz'? As we shall see the answer appears to be 'yes'.

Ignoring the fact that no structurally sound high-rise building in existence has ever collapsed due to fire alone (a building in Madrid burned for 36 hours without collapsing) we can ask how it was that both towers managed to collapse straight into their own footprint without significantly damaging the other large buildings around them. If the collapse was completely natural, we might expect one of the towers to topple over in one direction and the other to collapse in a different direction. But that is not what we see, instead we see a rapid collapse at near free fall speeds and has much in common with what we would expect to see in a control demolition.

The engineers of the NIST report explains this rapid collapse by means of what it calls the 'pancake theory'. The Twin Towers were constructed out of an inner and outer core of steel rods in between which were a grid network of trusses onto which the concrete floors were placed. All of the floors were hanging suspended from the inner and outer cores and held up by the trusses. The findings of the NIST report state, when the fire started to weaken the trusses the concrete floors collapsed knocking down the next floor in a kind of domino effect. As more and more floors collapsed the process started pulling on the outer shell of the steel structure causing an inward collapse or 'implosion'.

While this sounds like a very well-reasoned explanation, does it actually fit with what we saw on 9/11 with our eyes and through our TV screens? Do we see the sides of the building implode inwards as the internal floors collapse? No, we don't. Instead we see something more unusual, and much more surprising.

In her book 'Where Did the Towers Go?' Dr. Judy Wood explains what she believes really happened to the towers based upon her own observations. Dr. Wood noticed that the floors weren't falling down, one by one; under the assumed influence of gravity, rather they were crumbling instantly to dust. She makes reference to one particular video clip, which reveals a steel column falling from about midway up the building. As the column falls, it is seen to be heavily trailing dust, and a few seconds later it completely disintegrates into thin air. The steel beam does not become obscured by a cloud of dust, it turns into dust. This observation allowed Dr. Judy Wood to conclude that what was being used on the Twin Towers that morning was some kind of directed energy weapon with ability to disintegrate matter.

While this does sound fantastical, if we just recall the conservative estimate of military technology being at least 4 decades in advance of us, then suddenly it doesn't sound too farfetched after all. In fact, it makes a lot of sense, it conforms to actual observation and explains how all 208 floors of the Twin Towers buildings managed to collapse down into its own footprint without only minimal disruption to any of the skyscrapers around it. The press originally stated that Wood's theory involved some kind of space-based death-ray, which does sound a little hokey; but listening to her in subsequent interviews, she states that the energy ray could just as easily have been fired from the ground or from an aircraft. An example of the kind of directed energy Wood is talking about comes from a reclusive inventor named Hutchison who uses high-voltage electrodes to alter the chemical composition of metals, to make them burn, glow and levitate. It has therefore, been speculated by Judy Wood and others that the Hutchison Effect could have been the energy source behind the collapse of the Twin Towers that day. However, some doubt has been cast over Hutchison's work, after he was seen faking one of his supposed levitation videos using strings.

So are there other reliable suspects for the kind of energy weapon that Dr. Wood spoke of? There is one other potential suspect and the clue is to be found once again in the pages of James Joyce's *Finnegans Wake*, where he writes;

Rot a peck of pa's malt had Jhem or Shen brewed by arclight and rory end to the regginbrow was to be seen ringsome on the aquaface.

'Arclight' references the Ark of the Covenant. The Bible makes it very clear that the Ark has the power to fly; knock down fortified walls of cities; and emit terrifying beams of energy capable of killing thousands. According to the work of Lawrence Gardiner, the Ark was an electronic device capable of converting solid gold into a nano-particulate called ormus; or ORME. This makes the Ark of the Covenant, or something that operates using the same principled technology as the Ark, very likely to be the mechanism which created of the nano-particulate dust at Ground Zero. So perhaps the British Israelite Association was successful in their bid to obtain the Ark, at Tara, after all...

Ormus is made by electrostatically breaking the bonds of the gold mineral into long polymer chains. It was believed that the Pharaohs used ormus to prolong life and promote health. However, some people suggest that sustained use of the substance can result in adverse effects and mental health issues.

Given the power of the Ark and its ability to turn metals into dust, could it be the force behind the disintegration of the metal in the Twin Towers? Is this what James Joyce is referring to? It seems ludicrous to imagine something as antiquated as the Ark flying around the New York skyline, on the morning of September 11th. Although its suspected presence might explain some of the numerous UFO objects seen in the film footage of the event. The words Jhem and Shen can be combined to form 'Shem' which is in reference to one of the sons of Noah who is the ancestors of the 'Semitic' peoples. Jhem might also be Jim, who is mentioned elsewhere in reference to two twin sisters; 'were sosie sesthers wroth with twone nathandjoe', which again relates back to the Twin Towers of the WTC and the numbers 22, as in 2 sisters named Esthers, or 2-esthers; 22.

The words 'rot' meaning 'red' and 'malt' which is similar to *melt* combine with the words 'regginbrow' (rainbow) 'ringsome' and 'aquaface' to suggest that a bright red ring of molten steel will be all around the waterfront. This is exactly what happened on 9/11 where a pool of red hot molten iron flowed around the site of Ground Zero, down by the Hudson River (aquaface). Rot could also refer to the way that metal disintegrates or rots under the presumed power of the Hutchison Effect or in that of ORME creation techniques.

The Laffoley Connection

If Osama bin Laden and his Al Qaida regiment had nothing to do with the attacks of September 11th, why does James Joyce expressly mention Muslims and missiles in relation to the collapse of a building in Wall Street? To answer this question we need to look to an interview Paul Laffoley did for the Freeman Perspective. Laffoley is a New York based multi-media artist, whose work deals with dimensionality, time-travel and utopia. He routinely refers to 'nested dimensional hierarchies' in his paintings, as they are advanced within the Kabbalah. In the interview Laffoley states that he worked as an architect on the plans for the WTC South Tower, for a period of 18 months. Laffoley's major contribution to the WTC project was to suggest a series of 17 footbridges between the two structures to act as a means of escape in case of emergency. When Minoru Yamasaki (the head architect) got wind of this concept he apparently sacked Laffoley, because; as Yamaksaki stated, he wanted the two towers to 'visually vibrate'. But was this the real reason?

Later in the same interview, Laffoley reveals that Yamasaki worked for the Bin Laden Construction company in Saudi Arabia to design the Dhahran International Airport (now the King Abdulaziz Air Base). The Bin Laden Construction Company was set up by Osama Bin Laden's father. The airport itself has many aspects of Islamic culture in its design, including Islamic archways in the lobbies, as well as twin minarets for use as air-traffic control towers. It is apparent that Yamasaki had ambitions to further incorporate Islamic architecture into the designs of the World Trade Centre and not only that but to make the complex 'a representation of Mecca in downtown New York'. Laffoley has suggested that this Islamic influence was 'a direct result' of Yamasaki working with the Bin

Laden Construction Company. He suggests that the Bin Laden Construction Company may have been working with Yamasaki, on the World Trade Centre project or — at the very least — were making suggestions as to its overall design.

The fact that Yamasaki used Mecca as basis for the layout of the World Trade Centre complex is not exactly a secret. In fact, it has been suggested that the use of Islamic motifs in an otherwise capitalist setting may have been one of the reasons Osama Bin Laden had so much ire against the West and this structure in particular. The most obvious Islamic motifs used in the building are the completely square floor plan of both buildings, which is lifted from the cubic structure of the Kabba at Mecca. Hence why Joyce writes; *Our cubehouse still rocks as earwitness*. The Twin Towers themselves represented the twin minarets overlooking the Kabba, in Mecca, Saudi Arabia. There was also the spherical structure in the square at the WTC complex, which was meant to represent the Kabba itself. And finally there are the three pronged tridents running up along the sides of the buildings which produced the suggestion of Islamic archways on the ground floor.

Not content with merely representing Mecca, however, Yamasaki also encoded the relative heights the Giza Pyramid complex into his design, presumably as a homage to the history of Arabian architecture in general. I realised this when I was looking at a children's book called 'The Big Book of Comparisons' which compared the relative height of Khufu's Pyramid with WTC North Tower. I noticed how the pyramid (with its missing-capstone) lined up perfectly with the ground floor of the first observation lobby on the Twin Towers and the height of the pyramid with the capstone lined up to the roof of the observation lobby. Not only that, but the total height of the two towers are equal to the height of the pyramids multiplied by three.

Comparison of the Great Pyramid of Khufu and the North Tower WTC 1

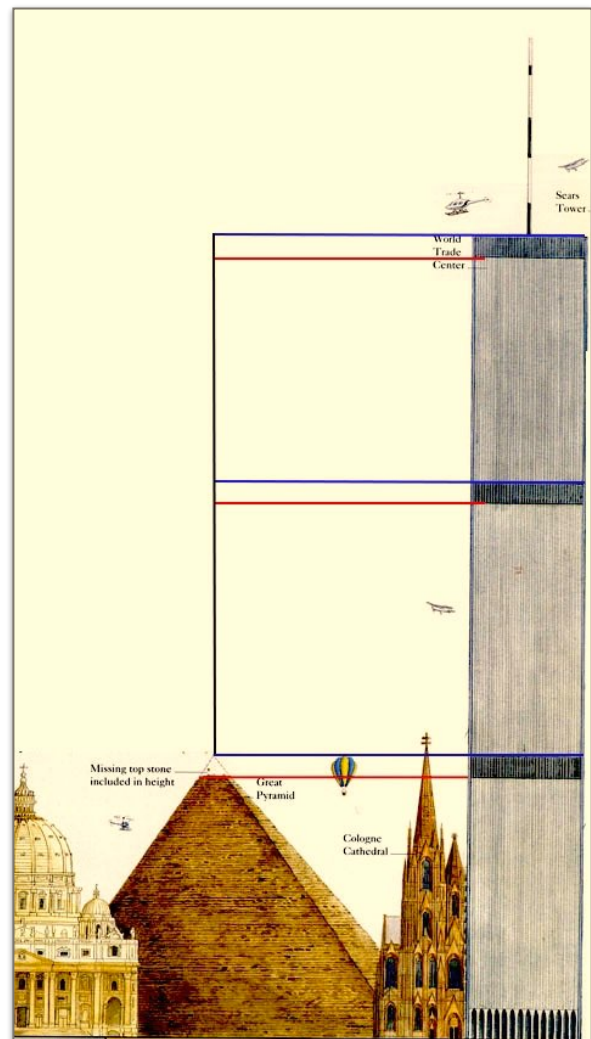
- height of the Great Pyramid without capstone; 139 metres
- height of the North Tower WTC 1; 417 m (139m x 3)

Comparison of the Chephren Pyramid and the South Tower WTC 2

- height of the Chephren pyramid; 136 metres
- height of South Tower WTC 2; 415 metres (136m x 3)

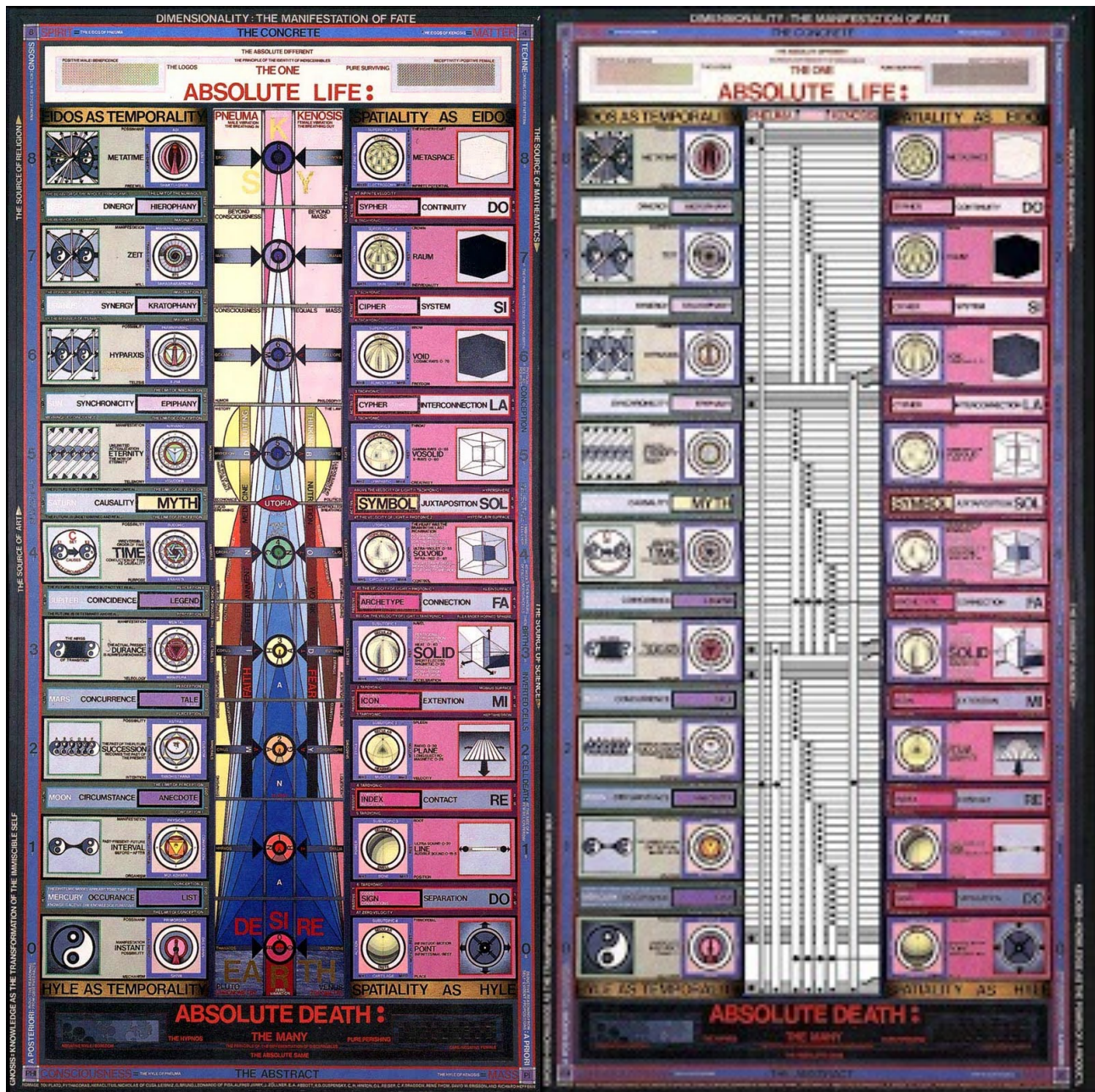
The use of the number '3' is important when referencing the pyramids, because pyramids are triangular in shape and because there are three main pyramids at the Giza Complex; Khufu, Chephren and Menkaur.

Fulcanelli, in his *The Mysteries of the Cathedrals*, describes the pyramid at Giza as being 'an engine that drives the evolution of mankind'. Further reference to this comes from Ufologist JJ Hurtak in his *Keys of Enoch* book, which suggests the white colour and triangular shape of Khufu's pyramid symbolises the



spiritual, while the black colour and cubic geometry of the the Kabba at Mecca symbolises the material realm. Therefore, the Kabba and the Pyramid are somehow at war with one another and at the same time, perhaps, complimenting one another. The destruction of the World Trade Centre complex, therefore, appears to function as a symbolic gesture, seeking the unification of these two dualistic forces in the harmonic design of the newly built 'Freedom Tower'.

This much esoteric information packed in one architectural project is impressive, but when Freeman asks Laffoley if Minoru was influenced by Kabbalism in any area of his work, Laffoley states that in his opinion Minoru was 'a linear capitalist', and therefore incapable of esoteric thought or action. If this is the case, then where did all of this weird esoteric input come from? And is it possible that it came from Laffoley himself?



Paul Lafolley's *Dimensionality; The Manifestation of Fate*; 1995; date disputed (Left) and the same painting with the blueprint of 1WTC overlaid.

Laffoley's painting *Dimensionality; The Manifestation of Fate* shows how dialling up the dimensions raises consciousness from dead matter to the ultimate life in the Spirit.

Interestingly enough the central division in this image is precisely the same dimensions as the towers of the World Trade Centre. Not only that, but if you look carefully in the bottom of the picture you will see the outline of a triangular structure which looks awfully similar to Khufu's pyramid. The triangle gets stretched more and more, until presumably it turns into the parallel sides of the Twin Towers at infinity. Therefore, we might interpret this to mean that Laffolley is looking to raise human consciousness, by bringing the pyramid out of its current condition of 'DESIRE' and into the next stage of its development and its journey towards ABSOLUTE LIFE. The official date for this painting is 1995, but I recall seeing the exact same painting in a retrospective of his work from the 1960s, which was close to the time he was working with Yamasaki on the Trade Centre project. What does all of this mean?

If my recollection is correct (I haven't been able to locate the documentary footage again, so the jury is out on that one) it means that Laffolley is lying about the age of this painting and about much else. He didn't just work on the South Tower, he must have been an intrinsic designer of both towers and more besides. He would have set the height of the towers to coincide with the pyramids and the positions of the observation decks to encode the missing capstone and he must have done it with or without the knowledge of Yamasaki. By looking at the information carefully in this image and there is a lot of information, we see that Laffolley is dividing the two towers into opposite pairs. On the horizontal planes they are divided into time and space, spirit and matter, male and female, mechanical and organic, mind and body, faith and fear. And on the vertical, they are divided into Absolute Death and Absolute Life, the Abstract and the Concrete, the Many and the One. This is the sentiment that appears on the back of the one dollar bill and is therefore linked to the Freemasons and, as we shall see later on to the Kabbalah. By drawing the pyramid up from Death (Thanatos) to Life (Eros) he is also attempting to unite the many into one.²²

You will notice how the pyramid, which is representative of the number 3, is brought up through the 7 dimensions until it obtains perfection in the 8th. The first seven dimensions are labelled by the 7 notes of the musical octave; *do, rei, mi, fa, so, la, ti* and back to '*do*' again. If we add 7 to 3, we get 10, which is the number of the major sephiroth of the Kabbalah. At the dimensional plane of 7 in Laffolley's painting, we have the black cube of the Kabba again called Raum, which is Old German for 'Room'.

In the three sections of the Twin Towers we see four elevator shafts, for a total of twelve main elevators.²³ This number twelve is important because it relates back to the 12 Keys of Basil Valentine, the Army of the 12 Monkeys, the Keys of Enoch, the 12 months of the year and the 12 signs of the Zodiac. In the movie *12 Monkeys*, we saw reference to 'Key West' which we defined as September, the month the Twin Towers were destroyed. The title of Laffolley's painting *Dimensionality; The Manifestation of Fate* gives us the final clue. The Twin Towers were destroyed to dissolve all the differences in the world and to destroy the mechanism of the universe so as to return to God and escape the circularity of Fate produced by the motion of the Sun through the signs of the Zodiac year in and year out.

The Kabbalah

You may have noticed the Kabbalah cropping up frequently in connection with the tragic events of 9/11. Is there a direct connection? To prove this conclusively we must first

²² There is also a reference to the God of Dreams Hypnos in there.

²³ If we include the two express elevators and the service elevator this comes to 15, which is an important number later on, as we shall see.

look at the origins of this magical system and ask; What is the Kabbalah? If we look at most of the authoritative literature on the subject, we are immediately hit by a number of obscure terms, like; Chokmah, Binah and Chessod, along with a complex set diagrams and associations. It is difficult to easily understand or classify what the Kabbalah is really all about. Indeed it took me years of study and reading different authors before I was finally able to make any sense of it and its historical underpinnings.

On this front, however, I was beaten to the punch by another Irish artist and occult researcher named Thomas Sheridan. OpenSourceOccultTV produced a video called Finnish Sorcery Traditions in which he makes clear the connection between the Finnish epic; the Kalevala, and the Jewish mystic tradition known as the Kabbalah. From an etymological perspective indeed the two words are very similar, as 'b' and 'v' are interchangeable in many Indo-European languages. While it is unclear if Sheridan is the originator of this theory, based solely on the content of his video, I can find no other source anywhere else on the Internet, so we will assume that this is the case.

While the credit must go to Sheridan in this regard, there are still many vital points of interest that he neglects to expand upon. It is these that I would like to generally focus on in this next section. I will attempt to show precisely how the Kalevala and the Kabbalah link up thematically and use the connection between this magical system and the events of 9/11 to form a deeper understanding of the Kalevala.

The idea that the Kalevala, an epic Finnish poem from the Dark Ages (around 400 AD) could be related to a Jewish system of magic (believed to have originated in 13th Century, Spain) may seem preposterous, but as Sheridan points out it is actually entirely plausible. The Kalevala was transmitted orally as a series of poems or songs throughout the regions of Finland, Poland, the Ukraine and Russia. Ukraine and Russia is the homeland of the European Jews; the Ashkenazi Jews.

In 1976, Arthur Koestler wrote a book called 'The Thirteenth Tribe' which attempted to show that Ashkenazi Jews are descended from a Turkic tribe, from Central Asia, called the Khazars. The purpose of the book was to show that anti-semitism, particularly the racial kind promoted by Hitler's Germany, was erroneous, because Ashkenazi Jews were racially distinct from other Jews. This plan backfired however, as it was discovered that the Khazars were a warlike race, who worshipped at the feet of pagan snake-God effigies. At any rate, Koestler's theory is now viewed with skepticism by various scholars and is currently listed as an anti-semitic or anti-Zionist ideology on Wikipedia, which is ironic; to say the least. So what did Koestler uncover?

The story goes that in the 8th Century AD, the King of the Khazars wanted to choose a new religion for his people. He was given a choice between the three main Abrahamic faiths; Judaism, Christianity and Islam, and is said to have made his choice almost entirely at random. The remnants of the Khazarian Empire, which had all but collapsed in 1224 AD, made contact with the ethnic Jews, newly exiled from Spain in 1492. They interbred to and dispersed throughout the Russian pale. It was here that they would eventually encounter the Kalevala, which later morphed into the 'Kabbalah' we know today.

Moses de Leon

The first mention of the Kabbalah arises in the 13 Century AD with a book called 'The Zohar'. While authoritative scholars attribute the work to a Spanish Rabbi named Moses de Leon; de Leon claims, he unearthed the manuscript, while he was on a pilgrimage to Israel. According to him, the book had been written down in the 2nd Century AD, by a Jewish Rabbi named Shimon Bar Yochai. But even this date is much too late, as de Leon states that the Zohar and the Kabbalah had always existed. According to de Leon, the Kabbalah was passed down orally from the beginning of time, from prophet to prophet, a measure taken, to keep it from falling into the wrong hands. The clandestine origins of

the religion, however dubious, earned it the title of 'The Secret Church of Israel' among its followers. The word Kabbalah itself is said to mean 'received' or 'Tradition' which would itself indicate its antiquity. The Wikipedia article on the matter states that in the 10th Century BC the "early kabbalah was ... an open knowledge practiced by over a million people in ancient Israel."²⁴

The idea that the Zohar was transmitted in a secret oral tradition for 5,000 years stretches credulity to breaking point. But even if we were to accept this, it is impossible to believe that anyone would go to the trouble of collecting all of these oral traditions, before committing them to word; only for them to be forgotten about, buried in the sand and dug up a thousand years later. If it was a tradition beloved of so many millions of Israelites, then surely someone, somewhere would have read it and considered it useful enough to make a copy, instead of leaving it to rot unceremoniously in the dirt.

The Kabbalah, in general, is considered difficult to classify: Is it a religious teaching or a religion in its own right? I would argue that from its meagre beginnings as a religious text, the Kabbalah has, over time, developed into a religion with its own set of beliefs and practices, which are separate to those of Rabbinical or Talmudic Judaism. The formation of the Kabbalah as a stand alone religion, in my opinion, occurred in the guise of the Lurianic Kabbalah. Lurianic Kabbalah was the creation of Isaac Luria in the 16th Century AD.²⁵

The basis for Lurianic Kabbalah, as it is with the Zohar, is the Tree of Life. It is important to understand something more about the Tree of Life before we can get into Lurianic Kabbalah and what it teaches. Once we have gotten to grips with the Tree of Life and the Kabbalah, we can begin to dwell deeper into its roots within the Finnish epic of Kalevala, which is our main aim. While this may seem like a difficult undertaking with many potentially new and obscure terms to assimilate, I assure you that by the end of it you will know more about the meaning, origins and construction of the Lurianic Kabbalah — with regard the Tree of Life — than the vast majority of its own religious leaders and adherents, now living or dead. As far as I know, what is going to be revealed; in the next few sections has never been spoken about openly in the public sphere and while it is clear that some initiates must be aware of this information, it appears that they are keeping it well hidden, or at least off the Internet...

The Tree of Life

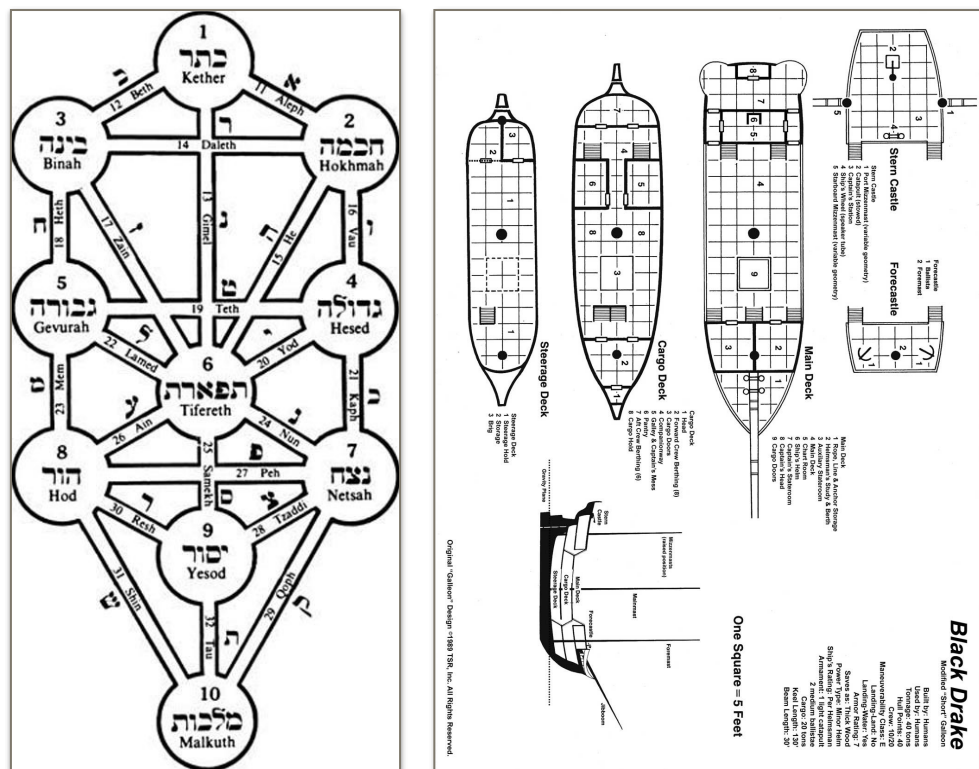
The Tree of Life is a diagram, which purports to show the structure of the Universe. Its main feature is its division into three pillars. The righthand pillar stands for mercy and the lefthand pillar stands for severity. The middle pillar is the balance between these two opposites. Next we have the four worlds, which become five and stand variously for the four elements; earth, wind, water and fire; the four cardinal directions and the four suits of the Tarot; cups, wands, swords and pentacles. Following on from this, we have the most important or prominent aspect of the Tree of Life, which are the Sephiroth. There are numerous interpretations of what the Sephiroth are, or aren't. But the best way to think of them is as being like different worlds or embedded dimensions. The number of these dimensions varies. Some say it is nine. But if it is nine then it is always ten, because of the

²⁴ <https://en.wikipedia.org/wiki/Kabbalah>: It goes on to say; "Foreign conquests drove the Jewish spiritual leadership of the time (the Sanhedrin) to hide the knowledge and make it secret, fearing that it might be misused if it fell into the wrong hands." Whoever wrote this has been watching far too many movies, as it reads more like the synopsis on the back of DVD case than a serious religion.

²⁵ According to John P. Anderson in *The Curse of Kabbalah* James Joyce's *Finnegans Wake* is principally based on the ideology of the Kabbalah, often referred to simply as 'K'. It is interesting therefore, that the letter 'K', which forms part of the word 'SKY' is seen at the top of the expanding pyramids in Laffoley's painting *Dimensionality; The Manifestation of Fate*.

hidden Sephiroth; Daath. And if it is ten, then it is eleven, for above all the Sephiroth is the Ain Soph; the undifferentiated world of God, from which all things manifest themselves. As we will see, this propensity to always add one more is a schema taken directly from the Kalevala.

The ten (or eleven) sephiroth are arranged in a specific geometric configuration, like apples on the Tree of Life. Each of these sephiroth is linked by a series of paths; 22 in total. These 22 paths correspond to the 22 Major archana of the Tarot as well as the 22 letters of the Hebrew alphabet. In this way we see that the Tree of Life is attempting to meld all esoteric knowledge into one cohesive system. The four elements, the planets, the ten commandments, elements of the Tarot, Hebrew and by extension Gematria are all present within it.²⁶ But Lurianic Kabbala goes even further, by placing all of the elements into a cosmological framework that informs and enforces, their day-to-day lives. The basis of Lurianic Kabbalah is the Ain Soph, which is an infinite realm of light, which pervades all space and time. The consciousness which belonged to the Ain Soph (God) was seeking to create something other than itself, so it cleared away a section of itself and in doing so created the Universe. Therefore, our Universe, according to this world-view, is not the Ain Soph, but the lack of the Ain Soph.



The geometric figure of the Tree of Life conforms closely to the shape of a sea-faring vessel.

Now in the Universe were the 10 (11) Sephiroth or 'vessels'. God decided to pour himself into these vessels, a substance which is known as Ohr (the Great Light) of the Tohu. *Tohu* means the 'World of Chaos'. So in some sense, in this model, God (Ain Soph) represents Chaos. The Sephiroth were unable to contain the Ohr, owing to the fact that they were not "harmonised" with it. The vessels cracked separating Malkuth (the Earth

²⁶ The word Tarot is believed to be related to the Torah, or the first 5 books of the Bible. The Gaelic Irish word 'toradh' meaning 'result' has its plural form as 'torthaí', which also means fruit. This is interesting, because 'fruit' i.e. the Apple of Knowledge is of major importance to the subject matter of the Torah. If we cut open an apple we see a 5-pointed star inside (representing the 5 books of the Torah) and how God is always calling on us to 'bear fruit' (torthaí), by which He means to do good works and get good results (torthaí).

sphere) from the upper Sephiroth and so from God's light.²⁷ The result of this mishap was the Olam Tohu, or World of Chaos in which we all now live. But there is also hope, because within the World of Chaos there is a second movement; a Lurianic movement, which intends to bring about the Olam Tikkun, or 'World of Rectification'. The word *Tikkun* is a sewing term, a fact that will be important later on, implying that the world needs to be stitched back together. The adherents of the Lurianic sect of Kabbala wish to fix or 'rectify' God's imperfect Creation. To do this they need to locate and collect all of the broken pieces or 'sparks' of the Sephiroth and put them back together again.

The sephiroth are routinely referred to as 'vessels' or 'containers' (Hebrew: כלי; *kli* — plural: כלים *keilim*), but it appears as if this is done in an effort to mislead the reader. The word '*kli*' roughly translates to 'tool' or 'tool-box', while '*keilim*' means 'ship' or 'vessel'. In the Wikipedia article it states, "In the Halachic sense a vessel is an object that can serve a useful purpose, even if it may not resemble a physical receptacle." The word 'vessel' means both 'ship' and 'container' in English, but ostensibly not in any other language. Therefore it is clear that when the Kabbalists speak of not wanting the knowledge of the Zohar to fall into the wrong hands, they are talking about the English speaking Western world. The error would continue to be mistranslated into other languages from English, as at first glance the act of pouring Ohr into a vessel sounds self-explanatory, thus, creating more confusion and insuring that more Gentiles do not learn the secrets of the Kabbalah. Anyone who reads the Kabbalah in its original Hebrew, however, could not fail to understand that the Sephiroth of the Tree of Life are sea-faring vessels. The 'Tree of Life' therefore is not a tree but the name of the boat. In this instance, the three pillars are really masts of the ship and the Sephiroth are the sails. But where is the boat taking us? And who is at the helm?

The Kalevala

As we stated earlier, the Kabbalah — particularly Lurianic Kabbalah — is directly linked to the epic Finnish poem; the Kalevala. This means that what was formerly understood to be Jewish mysticism is actually European in origin. In fact, the Kalevala ends with direct reference to Christianity and its lead protagonist even converts to the new Messianic religion. Therefore, the Kabbalah is in a sense nothing more than a distortion of a Christian mythological tributary. How did this act of plagiarism go unnoticed you might ask? Well, to begin with it is unclear if it was entirely plagiarised. Myths and legends all tend to draw from the same pool of the collective unconscious, so it is unsurprising to see common themes manifest themselves independently around the globe and in different cultures. However, to state this is to ignore the fact that Ashkenazi Jews in the Russian Pale would have been very familiar with the Kalevala, from the outset.

It may be that the themes of the Finnish epic appealed to the Ashkenazi and became so assimilated into their zeitgeist that they found themselves unintentionally paying homage to it in the Zohar and in the Lurianic Kabbalah 800 to 1,000 years after the Kalevala came into being. However, if their intention was to plagiarise an obscure text and call it their own, they could not have chosen better than that of the Kalevala. In the first instance, the Kalevala only became known to scholars in the West in the late 19th Century and even then it wasn't well received, as no one at the time had the patience for epic poetry, especially an obscure Finnish poem at that. This was unfortunate, as the Kalevala is a really funny, intelligent and for all its 1,500 years of history remarkably modern. An example of this comes in Chapter 10 runes 185-200;

²⁷ This seems to suggest that God's Creation was imperfect from the beginning, which is (as we will see later on) a Gnostic view of Theology.

*'Louhi, mistress of Northland
the gap-toothed hag of the North
comes into the yard
and hastened to say:
'What kind of man may you be
what sort of fellow?
You came here by the wind's road
by the gale's sledge path
and the dogs don't bark at you
nor do the fluffy-tails speak!'*

*The smith Ilmarinen said:
'I've certainly not come here
to amuse the dogs
to enrage the fluffy tails
before these strange doors
at these foreign gates!'*

Something of this sort could easily have been written by the genius of Brian O'Nolan (Myles na Gopaleen) or indeed James Joyce. In fact, considering that James Joyce's work is so influenced by mythology, was living in Scandinavia and would undoubtedly have been aware of the existence of the Kalevala, it is entirely possible that Joyce was somehow informed by it.

The first way in which the Kalevala is similar to the Kabbala is in the area of counting systems. Whenever a number or an amount is mentioned in the Kalevala it always increases by one in the next line. Examples of this are "That scaup, pretty bird... it glides and it lands on the kneecap. There it builds its nest, laid its golden eggs; six eggs of gold, an iron egg the seventh." (1:201-212), "Now in the ninth year, in the tenth summer", "So, he sees four maids, yes, five brides of the water." (1:325-326) "He found six grains, seven seeds he found." (2:241-242). This playful and contradictory technique alludes to the idea of embedded numbers; six is in seven and comes before it. It also alludes to the concept that if you have a configuration of some number you will get an extra one free for your trouble. While this is not often the case in the real world, where we are continuously reminded that, "there are no free lunches"; it is the case in the Kabbalah, where nine sephiroth become ten and then eleven: a kind of compound interest, which is a system also so favoured by the Jews. Albert Einstein once even jokingly, and very tellingly, commented that compound interest was the 8th Wonder of the World.

Vainamoinen

The main protagonist of the Kalevala who provides most of the action is a figure of some ambiguity, he is both God and shaman, master and subject. His name is Väinämöinen, but he is elsewhere referred to in the text as 'Calm Waters'. He travels to Northland and meets with Louhi "the gap-toothed old hag" who agrees to give him one of her daughters, provided he promises to build her the Sampo and the bright lid. Väinämöinen agrees and travels back to his homeland Kalevala (possibly a reference to Finland itself, but this is not clearly stated in the text) in search of his blacksmith friend Ilmarinen. Ilmarinen is up to the task and journeys to Northland to set about his work. After numerous attempts the Sampo emerges from his forge almost fully formed.

The two great mysteries of the Kalevala pertain, in the first instance to the nature of the Sampo and the bright-lid; the other is the location of Northland itself. The professor of the history of science at MIT, Giorgio de Santillana, and co-author of the short essay

Hamlet's Mill was the first to put forward the idea that the Sampo is referring to the precessional cycle of the Earth's axial tilt. Rotation around this axis, which is equivalent to the Axis Mundi or the World Tree produces the Ages of Man. Therefore the Sampo is both the World Tree and the World Mill, which is said to grind out the four ages of man. The description of the Sampo as being a mill is presented in the text; "on one side there's a corn mill, on the second a salt mill, a money mill on the third." However, its mutation into something akin to a World Tree does not take place until Louhi takes it and places it in a mountain of metal, behind "nine locks";

*There she rooted roots to a depth
of nine fathoms;
sank one root in mother earth
and one in a riverbank
and a third in the home-hill.*

Obviously, this means that it is Louhi who transforms the Sampo into a tree-like entity — in an effort to keep it safe from pirates and thieves — and not that it is tree-like by nature. {The origin of this tree-like structure may have its roots in an earlier archetype of Scandinavian mythology that of the Yggdrasil or World tree. The Scandinavian poet God Odin was said to have hung up-side down naked in an act of self mortification from a wind rocked tree for nine days, whereupon he had a vision of the Runic alphabet. Interestingly, this alphabet was only formalised in about the 2nd Century AD, around the same time that de Leon earmarked the penning of the Zohar. Like the Kabbalah, the Yggdrasil had roots and branches that led to other worlds or dimensions. So, it seems that the original Jewish contributions to the Kabbalah are getting smaller again, as it has borrowed its notion of the Tree of Life and its 11 dimensions from the Yggdrasil.}

It is interesting that Louhi uses three roots for each of the three mills of the Sampo. This brings us back to the three pillars of the Kabbalah and of Freemasonry. On top of the three pillars in Freemasonry are supposed to sit the Celestial sphere, the Earthly Sphere and between these two — on the Middle Pillar — sits the Lunar Sphere or the Moon.²⁸ Since the Earth and sky rotate relative to one another, it is easy to see how they could be likened to a mill.

While the idea that the author (or authors) of the Kalevala, back in the 2nd Century AD could have had any knowledge of the precessional cycle seems quite absurd, I am going to put forward a different interpretation which will — by degrees — seem even more ridiculous. My own interpretation is in agreement that the Sampo and the bright lid refer to the World Tree or Axis Mundi. However, I believe that the World Tree itself has always been in reference to the magnetic poles of the Earth, rather than the precessional cycle alone. The basis for this interpretation is fairly complex and by no means exhaustive — but, I will take you through it step by step, in the later sections of this book. However, I will share with you the first clue now, which comes directly from the Kalevala;

*He forged the Sampo with skill:
on one side there's a corn mill,
on the second a salt mill,
a money mill on the third.*

²⁸ Since the Goddess Isis, wearing her veil, is often depicted standing between these two pillars, we can surmise that she represents the Moon. The Veil of Isis, therefore, must be the shadow that falls over the Moon on a month by month basis. If the moon is Isis then it follows that the Sun is Osiris, who according to Ancient Egyptian mythology loses his penis 'or creative principle' which is why obelisks are erected in cities. The word 'obelisk' means ray of light and as Jung pointed out it is an archetype of the Sun's creative principle.

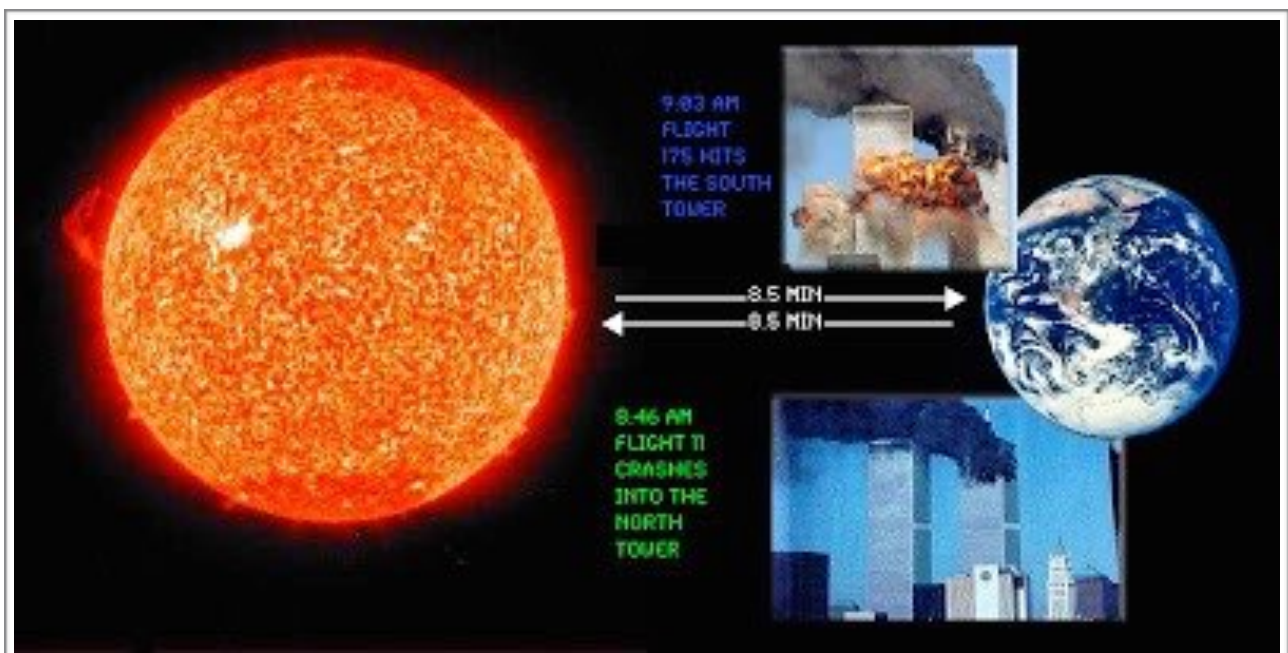
*And then the new Sampo ground
and the bright-lid rocked;
ground a binful at twilight—
one binful to eat,
another it ground to sell
a third to store at home.*

The 'binfuls' mentioned here represent the past, present and future. One of the binfuls has been eaten, like the past. The next is to be sold, in the way that the present is an 'exchange' or barter between the past and the future. Finally, the binful which is to be stored away represents the future. In this way the three linear dimensions of time are recorded. The fact that each of the three mills are running at the same time is interesting. It suggests that the past and future are active in the same way and to the same extent as our present time is. This is a concept that I broached in 'Siempre Brocade'.

Through the Looking Glass

This concept of mirror-images in relation to Return to Oz, the Aker symbol and the Calm (Reflective) Waters of the Kalevala/Kabbalah is also seen succinctly in the tragic events of 9/11. As we recall, people from Oz can only be viewed, in our world, by means of a mirror. The North Tower of the World Trade Centre is also like the mirror image of the South Tower. So what happens to one should always happen to the other, in real time. This is why it is no surprise that both towers were struck and both subsequently collapsed. The North Tower was struck at 8:46 and the South Tower at 9:03, which amounts to a 17 minute delay, in reflection. Mirrors don't ordinarily exhibit a delay in their reflection, so the timing here must be of some significance.

The number 17 has esoteric importance to Freemasons and Kabbalists, alike. Traditionally we should note that it is the number of conspiracy, but also the number of bridges that Laffoley wanted in his design. However, the key to understanding this delay is more direct than that. In the autumn/fall months like September it takes light an average 8.5 minutes to reach earth from the surface of the Sun. That means that light from the first explosion left Earth, reached the sun, and reflected back, at the moment; the second explosion occurred. A 17 minute round trip.



An important Freemason perspective is that objects are not merely static entities, but 'events'. This makes sense as any object that exists ultimately had a beginning and will pass away again. This temporal element to all things material means that objects can legitimately be looked upon as 'events'. If we examine macro-objects, the distinction becomes even more obvious. Large 'objects' like the sea or the Sun are massively complex systems whose very presence appear to us as events; i.e. flooding, drought, etc. Indeed, the motion of the world's oceans appears to us as an event; the Sea is not just a 'thing', it is 'happening'. Thus Freemasons are able to define a whole host of material phenomenon from objects to oceans under the simple scientific concept of an *event*.²⁹



The Twin Towers and the Sun making the symbol of Aker.

But this is only half of the story... What Freemasons like to keep a secret is that the reverse is also true; Events are also objects. While it is not possible for us to view these events as a static object for the most part, we can attempt to boil down their significance into symbolic imagery and language. So, for example, the Christian cross is a symbol of Christ's death and resurrection. It is the import of the events behind the symbol of the cross which gives the object its power to heal and to cast out demons from the possessed. In this way, it should be possible to create symbolic objects, for any event. In the above image we see, the sun rising between the Pillars of Janus or the Mountains of Mars. If we wished to characterise the events of September 11th into a single image representing the two airplane impacts and the sun in the middle, the type of symbol we would come up with is very similar to the Aker symbol.

²⁹ This concept is also integral to Christian eschatological thought, in which the Seventh Day is not just a temporal event but also an object (or a place) the Kingdom of Heaven.

IV

The Ship of Fools

The Kalevala contains information that is similar to the Kabbalah in many ways. But, the most striking similarity is in the area of the Lurianic Kabbalah. The Lurianic Kabbalah offers up a cosmogony that shows the destruction of a vessel, a ship, or a fleet of ships. The purpose of Lurianic Kabbalah, it appears — like some sort of video-game — is to find the pieces of these ships and put them back together, so that they can restore their connection to God and the Heavens. In a similar vein, the Kalevala begins with its own unique cosmogony;

*That scaup, pretty bird...
it glides and it lands on the kneecap.
There it builds its nest,
laid its golden eggs;
six eggs of gold,
an iron egg the seventh. (1:201-212)*

The kneecap here belongs to mother earth, who raises it out of the ocean shortly after the Universe was created. Soon she finds the heat from the bird's eggs unbearable, however, and winds up casting them into the sea. The eggs break on contact with the cold ocean and the fragments drop to the seafloor. There are parallels here with the broken Sephiroth and the sparks of the Kabbalah, and while an egg could definitely be considered a 'vessel' or a 'container' it could hardly be confused with a 'boat'. But this is but one small example and the similarities do not end there.

The first reference to a boat befitting of the Kabbalah comes when Väinämöinen falls in love with the Maid of Pohja, who is spinning cloth and sending her spindle across the sky. He asks her to get into his boat, but she refuses. Then he pleads with her. She agrees to get in the boat, if he is able to complete a variety of specialist tasks. The first is to split a horsehair with a blunt knife, which he manages without effort. Next he has to tie a knot in an egg, peel a stone, and cut ice without melting it. Finally, she asks him to carve a boat out of her spindle. The importance of this in relation to the Kabbalah is clear; we have the mention of a 'boat' or 'vessel' and a 'shuttle' or 'spindle'. Remember that Tikkun, which is the Kabbalistic term for the World of Rectification is a sewing term, which refers to the mending of cloth by patching, or stitching them back together. So, to have both the sewing and the ship metaphor here in one image is significant.

The next area of interest in the Kalevala, sees Väinämöinen enraged that his bride-to-be has run off with another man. Betrayed, he resolves to take the Sampo back from Louhi. After he and his band of thieves free the Sampo from behind the nine locks (remember locks are also used for boats), they set off across the sea. It isn't long before Louhi discovers the double-cross and goes out in search for them. It is here, as she is attacking them in the form of a bird that the Sampo and the bright lid falls into the sea. The pieces of the Sampo and the sparks of the bright lid settle down into the black mud of the sea bed, they drift around in the air, they get buried in the ground. Louhi is beside herself with anger and flies away. Väinämöinen is delighted. He sees the Sampo manifest itself in all the elements in the natural world and is astounded by it.

What we see here is the story of the sephiroth shattering and forming the elemental world around us. Väinämöinen collects some of the pieces from the seashore and brings it "to the misty headland tip, to the foggy islands end". This is a place that recurs throughout the Kalevala and it seems to be a place of significance, for it is here that the Sampo can begin to grow again. After it is finished growing Väinämöinen brings the Sampo back to

Louhi, who is very much pleased to see its safe return. This is the act of Tikkun, or the World of Rectification spoken about in the Kabbalah.

The Fall of Man

In order to piece all of these elements together, like the Tikkun patchwork quilt that it is, we will need to take a slight detour into another piece that I wrote called “The 10/13 Prediction”. This appeared in my first non-fiction book “The Koala Bear Knows the Way”. I asked my sub-conscious mind to show me when the next major catastrophe was scheduled for. That night I dreamt I was at a garden party. Two men approached me wearing white turtle necks. One of them showed me a holographic display of a waveform, on which I could discern two prominent dips. Each of these precipitous events came with a date, so I knew that this was a kind of time wave, like the kind Terrence McKenna pioneered. The man pointed to the first dip, which was dated 9/11/01 and said, “The First Fall of Man”. Then he pointed to the second dip — dated 10/13/09 — and said, “The Second Fall of Man”.

Immediately after this, an epic series of disjointed dreams commenced; each one relying on apocalyptic themes and archetypes from Hollywood movies. The complex interplay of these themes reveals how Hollywood movies have become for us the stock and trade of mythology and how the human mind is capable of processing this information into a web of associations that the original creators probably never even envisaged themselves.

The first image was of a dark blue Hulk, from the Marvel comics, smashing his way through our mobile home. Then there was a small dog that fell from the sky and crash-landed in someone’s back yard. The dog began to grow rapidly and age just as quickly. When it was very large and mangy-looking, six giant insect legs emerged from its sides (referencing a scene in the John Carpenter movie called “The Thing”). Next a giant hurricane picked up and started to destroy the city, which was a reference to the Nothing in “The Never-ending Story”. In the movie, the Nothing appeared as a great wind or a storm that threatened to suck all of the mythical land of Fantasia into oblivion. The Nothing was allied to a huge black wolf called G’mork, who is in some way derived from the Norse demon Fenris, who precipitates Ragnarok (or the end of days). Hence, the Nothing of ‘The Neverending Story’ is seen to be subliminally connected to the six-legged wolf of ‘The Thing’.

In the dream, we were being chased by the howling winds, but also by people who were enraged that the city was going to be destroyed. They all seemingly held us accountable. Myself and my brother ran in behind an ivy-covered cliff face. There we found a smuggler’s cave filled with pirate treasure. The next thing I saw were two galleons fighting in the rim of a raging maelstrom, or a vast whirlpool.³⁰ This was the last of the visions I saw.

By joining all of this information together, you will come to the same conclusion, I did: On the 13th October 2009 there would be a terrorist attack on the Large Hadron Collider in Geneva. The Large Hadron Collider (or LHC) is a giant particle accelerator and atom smasher, the largest of its kind on Earth; hence, “HuLK Smash!!!” In the lead up to the LHC being switched on; in late 2009, the media was continuously promoting the idea that the LHC could form some kind of ‘world-ending black hole’. All of the references to Maelstroms and Nothings are in relation to this cataclysmic prediction. You might recall, the world did not end in late 2009 by a black hole and neither was the LHC attacked by terrorists on October 13th 2009. But something else did happen. On the 12th October 2009, this appeared on the BBC News website;

³⁰ This is the penultimate scene in Disney's *Pirates of the Caribbean: At Worlds End* (AWE)

CERN SCIENTIST LINKED TO AL QAEDA.

The French authorities arrested a leading Nuclear scientist for conspiring with Al Qaeda to blow up Nuclear facilities in either France or Britain. This accomplished scientist, who was arrested one week ago, is alleged to have been employed at the Large Hadron Collider at CERN. Although Cern have been quick to add that his job did not bring him into contact with anything that could be used for terrorism, the prospect of a French nuclear physicist having alleged links to Al Qaeda has alarmed counter-terrorism departments in the West.

<http://news.bbc.co.uk/2/hi/europe/8303658.stm>



In Ang Lee's 2003 film adaptation of the Hulk, Bruce Banner is doused by radiation from an object known as the gammasphere. The gammasphere is a real machine that is used to detect gamma radiation produced from the collisions of charged particles in a particle accelerator. The newly transformed Hulk lifts the gammasphere above his head and for a moment he assumes the form of Atlas carrying the weight of the world on his shoulders. The symbol of Atlas is for the ATLAS detector; a new generation of gammasphere used to detect sub-atomic particles in specific energy ranges. ATLAS is an acronym which stands for 'A Toroidal LHC ApparatuS', which is by far the worst (or best) acronym, I have ever seen. But, it does reveal the lengths whoever named it was willing to go in order to connect it to this specific Greek Legend. From this, I can only assume that the legend of Atlas refers to one or other of the Falls of Man.

Chasing Pirates

But this wasn't the only related occurrence, because the following day; October 13 2009, American singer-songwriter Norah Jones release her fifth album on iTunes entitled 'The Fall' along with the first single from that album 'Chasing Pirates'. Now I know what you are thinking; Who cares? But this is actually where things get really interesting or weird... depending on your viewpoint.

In the video for 'Chasing Pirates', directed by Rich Lee, Norah Jones finds a treasure map in a bottle outside the door of her New York apartment. The map is of Manhattan Island with a huge red 'X' roughly over where the Twin Towers once stood. Norah falls asleep and finds herself on the roof of her apartment building. The roof of the building transforms into a galleon and she goes sailing down the street. Taking the map once more, she plots a course towards Seward Park, in Chinatown. While she does this, the finger of her other hand points to Ground Zero, the former location of the World Trade Centre.

Seward Park was named for William H. Seward, a United States Senator, who was Governor of New York and served as Lincoln's Secretary of State. Shortly after Lincoln was murdered by John Wilkes Booth, an associate of Wilkes' forced his way into Seward's home in New York and attacked him with a knife. These targeted displays of aggression were in response to Lincoln's slave reform policies.



Prior to all of this, in 1830, Seward was elected to the state senate as an Anti-Masonic Candidate. The Anti-Masonic Party was set up to counteract Masonic influence within state-run institutions. It was sparked off by the disappearance of Captain William Morgan — a freemason who broke ranks by coming clean about the inner workings of Masonry. On September 11th 1826,³¹ Morgan was arrested for an outstanding debt of \$2.68 and driven by cart to Fort Niagara, where it is assumed he was drowned by his abductors.

In the video for Chasing Pirates, Norah Jones is plotting a course 'seaward'; a pun on the name 'Seward'. But there is also another meaning to this. At the end of the video, Norah is seen sailing her apartment block away into the sunset. On the back of the building in faded letters appear the words 'Sewing Machine'. Could it be that Rich Lee wishes to draw a connection between 9/11 and sewing?

When I first started investigating this all back in 2009, I had assumed that the giant advert for sewing machines on the back of the building was merely another pun on Seward's name. But then I found a book called "Sewing 911 (For all your Sewing Emergencies)". Looking on the inside cover, I realised that it was published and copyrighted in 2001. Surely this couldn't be a coincidence I thought, it had to be deliberate. But it was so absurd... What did the homely and pastoral act of sewing possibly have to do with the destruction of the Twin Towers on 9/11? The answer is obviously to be found in the Kabbalist concept of 'tikkun'. Once more we have a ship (this time in the form of Norah Jones' apartment block) and a reference to some kind of a sewing machine. Who would try to make a boat out of a sewing machine?

³¹ An auspicious date, sure...

That's right, Väinämöinen... So, now we have yet another connection, between boats, the Kalevala/Kabbalah and the World Trade Centre.

A Stitch In Time

Think about it... It all makes sense. The World Trade Centre is like the World Tree, in fact architecturally speaking it is built like a giant tree, with all of its numerous supporting columns. It had a North Tower and a South Tower, just as the Earth has a North and South pole. It represents the twin pillars of the Kabbalah, of mercy and severity. On the morning of September 11, a stone was thrown into the Calm (Reflective) Waters and everything was thrown into chaos. Then as things settled back down again the process of sifting through the debris and of building started again. And what did they build? They built a single tower called the One World Trade Centre which is a merging of the two towers into one. Out of many one. But why would they do this?

Remember that there are nine sephiroth or worlds in the Kabbalah, which first have to be destroyed in the Olam Tohu (World of Chaos) and then stitched back together in the Olam Tikkun (World of Rectification). It is essentially Kant's; thesis, antithesis, synthesis presented in another way. Remember the old saying; A stitch in time saves nine. The orchestrators of the events of 9/11 hoped to put a stitch in time, to stop the ageing process that no amount of money can stem. This is why Norah Jones repeats the line in her song 'I don't know how to slow it down...' She is talking about the Axis Mundi, the Sampo or the Wheel of Time. The entire 9/11 Mega Ritual seems to have been a failed attempt to stop time in its tracks...



But who would go to all this trouble and why involve Norah Jones in all this? Norah Jones is the daughter of the world famous sitar player Ravi Shankar. The word Ravi (which means master) is identical to the Kabbalistic term Ravi or Rabbi, which means 'teacher'. 'Shankar' or 'Shankara' is the phonetic expression of 'Samkar' or 'Samkara', which is the name of Lord Shiva. Shiva is the God of Destruction and inner-illumination. A statue of the God Shiva appears outside the Cern Facility in Geneva and was the site of a mock human sacrifice, presumably carried out by a bunch of Cern scientists. Video of the ritual, which

was 'leaked' on the Internet in August 2016, shows a group of black robed figures surrounding a woman in a pink robe kneeling before the statue. She lies on the ground and one of the robed men appears to stab at her with a knife. The video has been described as a prank, set up by Cern scientists to poke fun at 'Cern conspiracy theories'. If we look at the making of 'Chasing Pirates' we see that her apartment is number 248. This is a number of significance to Kabbalists, as it is the gematria of 'Abraham'. It also relates to Cern scientist Garret Lisi's E8 theory that ordinary matter is an expression of a 248-dimensional Lie Group, known as E8. Recall that the number 8 is also fundamental to Lafolley's painting *Dimensionality; The Manifestation of Fate* and therefore to the construction of the Twin Towers itself.

The words 'Sewing Machine' do not appear in isolation on the back of the building. It took me quite a long time to figure this out, several years if I'm honest, but I'm now certain it says 'ECCHI' backwards. Ecchi is at once a Japanese adjective meaning 'sexy', 'naughty', or 'dirty' and a genre of lewd anime cartoons. It also is part of the word 'NECCHI' — an Italian sewing machine company. Another famous brand; 'Singer' sewing machines relates back to Norah Jones and her chosen occupation.

However, this also works on another level that of a play on the convention of shipping prefixes. Commercial, military and private vessels tend to have letters in front of their names like; NCC Enterprise, USS Hornet or HMS Richmond, and so on... It seems likely therefore that the backwards IHCCE letters could signify some kind of shipping prefix for the building. This is interesting when we apply it back to the World Trade Centre. As we know the Twin Towers were often abbreviated WTC1, WTC2, WTC3 and so on... They were also repeatedly referred to as the flagship of US commerce in the West, by the media. The two towers operate like mastheads on the Manhattan sky-scape; steering a course through the economic waters of enterprise.

If you look at the billboard in the top righthand corner of the above image (and increase the contrast) you see the number '2' and the letters 'Ka' quite clearly. 'Ka' is the one of the names that Ancient Egyptians use for soul or 'the divine spark' which animates the body. It could also be in reference to 'Kaballah', 'Kalevala' or the Indian God of Creation 'Ka', which was the title of a book by Roberto Calasso. 2 Ka is equal to Kaka, which means excrement in some cultures and languages, as does the 'number two' itself. This vulgar reference may also have to do with the Kabbalah, as James Joyce is constantly referencing excrement in his book *Finnegans Wake* and there appears to be ample evidence that he had a scat fetish.

We recall that part of the Sampo is a 'money mill'. What better definition of Wall Street is there than that of a money mill? Could it be that the events of 9/11 were meant to symbolise the witch Louhi attacking Väinämöinen's pirate ship and the Sampo in the form of a bird, as seen in the Kalevala? It certainly is possible...

Skull and Bones

The next question, then, is obvious. Are there any Masonic secret societies that make use of pirate emblems and paraphernalia? And the answer is, of course, yes. The most obvious and prevalent example is the Yale Skull and Bones Trust (S.B.T.), who have a skull and crossbones as their symbol. Much has been written about the Skull and Bones; their bizarre practices, as well as their illustrious membership — including three generations of the Bush family. There is also much written about their perceived involvement with regards 9/11. One aspect of the Skull and Bones, which still appears to remain a mystery however, is the meaning of the three digits beneath the Jolly Roger emblem; 322.

I've read that this number refers to the "322nd chapter of a German Secret Society"³², although I am inclined to think that this amounts to a psychological operation, as it gives the impression these secret orders are far more numerous and widespread than they actually are. Another more popular explanation indicates that that it refers to the 22nd of March, which does sound more reasonable. Given the connections between this group and the events of 9/11; it would seem that they are preoccupied with dates and reserve a certain use for them. I would, however, like to offer several alternative explanations, each of which — I hope — will bring us further along and closer to the ultimate truth hidden behind the shadowy veil of the SBT.



The first Skull and Bones emblem I ever saw decoded involved that of a sail boat with fifteen sails. Each of these sails, it turned out, was supposed to represent the number of new initiates adopted or 'tapped' into the inner-circle of the Skull and Bones fraternity

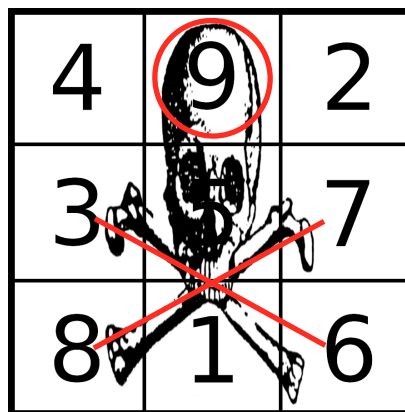
³² The source of this information appears to be a misreading of the 1876 pamphlet 'The Fall of Skull and Bones' which does indeed refer to the S.B.T. as being a chapter of a German Secret Society, although the implication is that they belong to the Adam Weishaupt's regicidal group the Illuminati. The pamphlet was published by a rival fraternity who broke into the Skull and Bone's meeting house called 'The Tomb'. This society was known as the 'Order of the File and the Claw'.

each new semester year. So, this tells us that there is indeed significance in all of these little details and that they are not too be simply dismissed or overlooked.

The number 15 is also important in decoding for the number 322, in various ways. To understand how this is done, we must first look at the Masonic magic square, which is of order 3 and arranged in the following manner;

4	9	2
3	5	7
8	1	6

As we can see, all of the rows, columns and diagonals add up to 15. If we overlay the Skull and Bones insignia on this, we get an image not too dissimilar to the following;



Notice how the crossbones occupy the bottom two rows, leaving the top row (and therefore the number 9) to be occupied by the skull alone; especially in the idealised form in red. The crossbones point to the numbers 3, 6, 7, and 8 respectively. The reason why we know the skull signifies the number 9 and is therefore related to this magic square (3x3) in the first place is on account of its teeth, which also number 9. $(3+6) + (7+8) + 9 = 33$; which is again an important number in Freemasonry.

The number 9 is $3 + 3 + 3$ (or 333). If we minus 11 from 333, we get 322, and if we minus 9 from 322, we get the number 313^{33 34}. It is important to notice that the numbers 322 and 313 both add up consecutively to 7, which is the number of Freemasonry and the Kabbalah. Numerologically speaking this equals the letter 'G', which is the letter that appears on the Masonic cypher. 'G' is said to stand for 'God', 'Geometry' or possibly even 'Gematria', all of which are good guesses, but none of which are actually correct in my opinion. What the 'G' really stands for in my opinion is 'Gold', as in pirate booty. It is also interesting to note that many Ashkenazi Jews have surnames with the word 'gold' in them e.g. 'Goldstein'. 'Goldberg' etc. On a whim, I decided to take the numbers 322 as a set of

³³ Looking up phrases Gematrically equivalent to 313 we get, among others; 'We will win' and 'Lillith and Samael'

³⁴ In an in lay card for the Secret Chiefs III album 'Book M' we see a semi-fictionalised account of the Eranos 3 meeting in Ascona, Switzerland; 1957, which it is claimed had 313 members in attendance.

Hebrew gematria, which gives us שכב. This means 'lying', as in reposing (not falsehood), which is interesting when we consider that; during the initiation ritual prospective Skull and Bones members have to lie in a coffin and recount their entire past sexual history in front of their fellow 'bonesmen'. But this isn't all...

There is a traditional Jewish cypher technique called 'ATBASH', which takes the Hebrew alphabet and maps it to its reverse, so that the first letter becomes the last letter, the second letter becomes the second to last letter, and so on... When we put the letters 'bet' 'kaf' 'shin' or שכב through ATBASH we get בלש, which interestingly enough means 'detective' or 'spy'. This ties into the idea that the Skull and Bones fraternity is likely just a recruitment wing for a deep state secret service operation, which has its roots in the Jewish owned Dutch East India Company.

The reason why the Skull and Bones chose the magic square order 3, is because no matter which direction you choose to sum the square it will always, always equal 15. The symbolism here is obvious: It suggests that the Skull and Bones fraternity itself cannot be divided; that no matter how much you try to disrupt their activities, or point out divisions or differences within the group that they will always maintain their same cohesive mandate, of 15 members. Whether this is expressly true or not is not the issue, this is just what arises from the symbolism.

Going back to the number 9 for a moment, which is so important to the Kabbalah, we have the nine teeth in the skull, but we also see that there are four notches on the bottom of the femur on the left and five notches on the bottom of the femur, to the right. This again makes nine. 9 plus 9 is 18, which is 6 times 3 or (666). 18 is a lucky number for Jewish people as it conforms gematrically to 'alive'. However, the 'X' suggests multiplication here, so 9 times 9 = 81, which is another square number — and it is also 18 backwards. Interestingly, the 22nd March is the 81st day of the year.³⁵ Incidentally, if you add 81 to 322 you get 403, which is again 7. It would appear therefore that if the Skull and Bones is a chapter of anything it is a chapter of Freemasonry...

Listen, I'm no detective, but it seems to me that if all of these mathematical concordances, cyphers, dates are actually to be found within this one emblem then the consciousness behind it is not directly of this Earth. It is my opinion that either the person who made this is not human or is in communication with beings from another planet with intelligences far beyond the capacity of ordinary men — a case which I will make more forcefully again in the following segments.

The Nine Teeth

Recently I was watching Peter Jackson's movie version of "The Hobbit; An Unexpected Journey". We had reached the part of the movie where Bilbo Baggins is gambling his life with the Golem creature in a game of riddles. There are nine riddles in total. In the movie, Bilbo asks the following riddle;

*Thirty white horses on a red hill,
First they champ,
Then they stamp,
Then they stand still.*

The answer is of course *teeth*, to which Gollum responds "but we only has nine teeth!". In the book it is six (see below). So, why did Peter Jackson change it, you might ask? Well, my feeling is that he wanted to portray Gollum as a gold obsessed (my

³⁵ 82nd if we include leap days, which is what the Sampo (Time) appears to do constantly.

preciousss) thief. Also what better way to do this than to make him a 'bonesman' and not just any bonesman, but the icon of the Skull and Bones itself. There is also the fact that Gollum's original name was Smeagol, which doesn't sound too unlike Mr. Smee; the pirate on board Captain Hook's ship in that other swashbuckling children's classic *Peter Pan*. Finally, we have to ask if there is any relation between Gollum and the 'Golem' of Jewish mysticism? The Golem was a manmade giant that comes to life when a piece of parchment with the name of God is put into its mouth. It was said to have been created in defence of accusations of 'Blood Libel'. Cases of Blood Libel are usually those in which a child is ritualistically murdered usually for magical purposes, by Jewish Kaballists.

*Thirty white horses on a red hill,
First they champ,
Then they stamp,
Then they stand still.*

That was all he could think of to ask—the idea of eating was rather on his mind. It was rather an old one, too, and Gollum knew the answer as well as you do.
"Chestnuts, chestnuts," he hissed. "Teeth! teeth! my preciousss; but we has only six!" Then he asked his second:

Another one of the riddles is as follows; "A box without hinges key or lid, but inside golden treasure is hid." The answer to this Gollum guesses correctly is "Eggses!" This is interesting when we recall the bird's eggs in the Kalevala and the fact that they fall to the sea floor and are lost like treasure.

It is becoming apparent therefore, that all of this mayhem and bizarreness perpetrated by the Kabbalists is actually simply a means of dealing with loss; whether this is loss of life due to ageing or the loss of livelihood in the financial sense, or both.

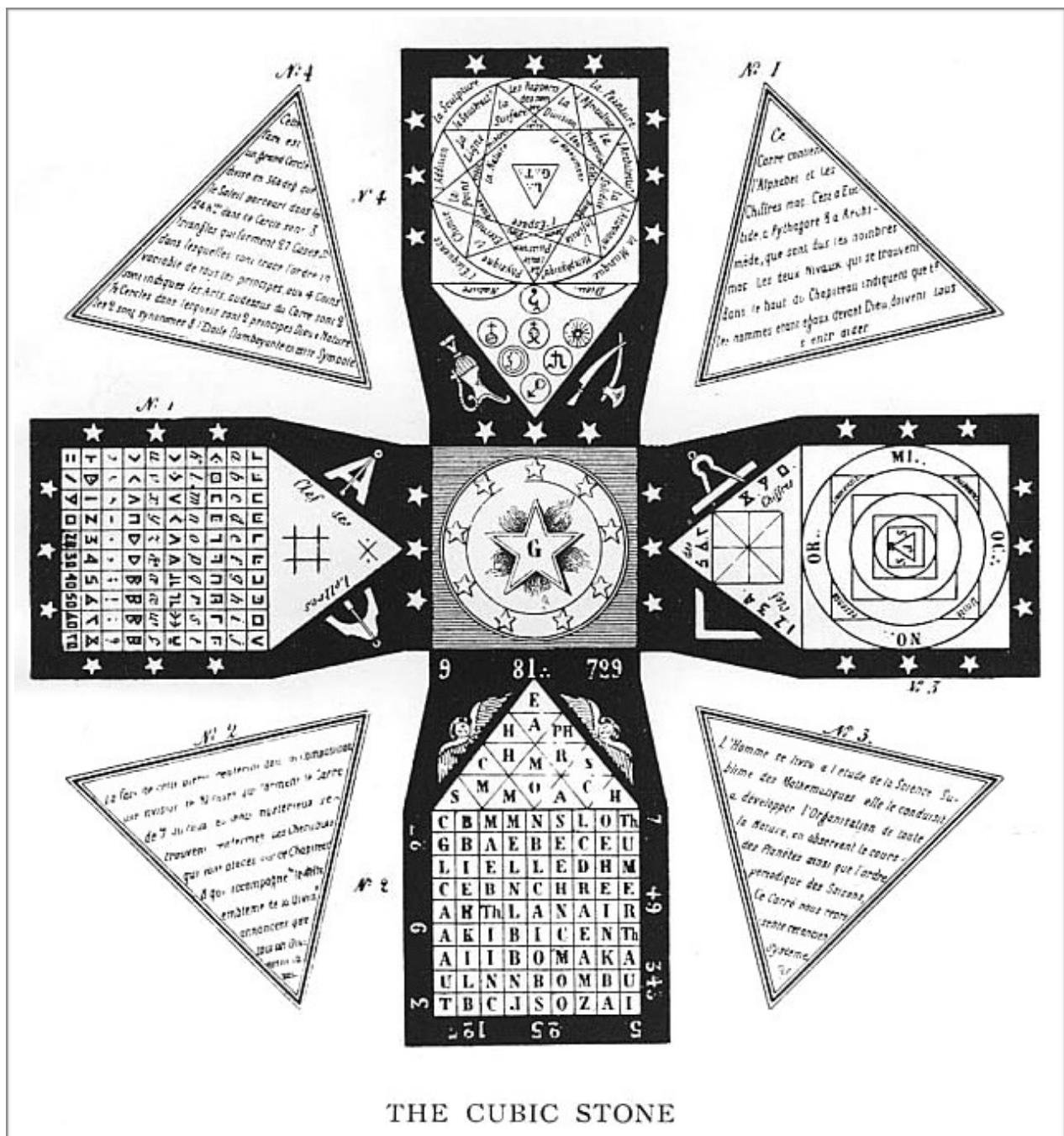
The Runes

After the initial discovery of the number 81, or 9 squared being of some great significance to Skull and Bones, I was reminded of a figure of the Cubic Stone I had saved on a computer. A better resolution image could be found on the Regular Grand Lodge of England³⁶ and is reproduced below. The diagram is a stylised map of a cube; hence 'cubic stone'. According to Robert Ambelain the cubic stone is "a real Ritual Object, which allows the Forces summoned by the Mage to be set in motion, behind the veil of immediate reality." And he continues: "That is why, as Masonry knows, the four sides of this Cubic Stone are covered with a compact network of Numbers and Letters, from which, with recourse of traditional keys, one can discover "passwords" and "mysterious diagrams"."

Finding out what these passwords are is, I daresay, not easy. Given that the text in the surrounding triangles is in French, it is likely that the message (whatever it is) encoded in the 9 by 9 magic square would be in French also. The drawing is from the *Maurisches Handbuch* Leipzig, 1829, which is obviously German and was authored by a French man named Antoine Guillaume Chéreau. Obviously the coded text could either be in French, German, or even quite possibly English. I don't know which. Even in this higher resolution image it is difficult to read what is written in the triangles in all instances. The triangle marked No.3 on the bottom righthand corner mentions something about the Berbers and

³⁶ http://www.rgle.org.uk/RGLE_CubicStone.htm

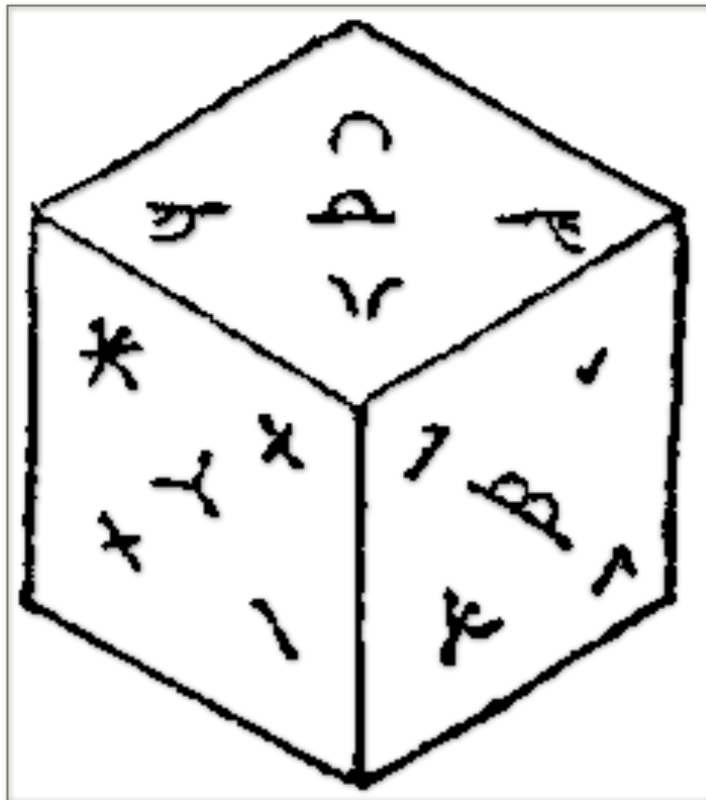
the Persians. This reference to Arabia and a Cubic Stone is interesting when we consider the Kaaba at Mecca, which is a giant black cube and a black stone built into one corner. It would appear that in some sense, Freemasonry is more Judaic and Islamic in its symbolism than it is Christian, which should tell you something of why it would need to operate in Secret in predominantly Christian countries.



The author of the blog Gangerli, has a different interpretation however, and links the cubic stone to Johannes Bureus (1568-1652) whom it is said inscribed the 15 runic glyphs, which he termed 'adalrunor' (noble runes) onto "a cubical stone which fell from the heavens as a sign of the powerfull (sic) divinity on the mediator between God and Man."³⁷ If you think about it, these 15 noble runes are equivalent to the 15 members of the Skull and Bones fraternity. If we look at the way that Bureus configures the runes on the cubic

³⁷ <http://www.gangerli.nl/articles/60/cubic-stones-from-the-sky/>

stone, we see that the first five runes (corresponding to F, h, Th, o, R) are on top, the next five (p/q/g, H, N, I, A) are on the bottom lefthand corner and the final five (S, T, B, L, M)³⁸ are on the righthand side;



Runa A B C efter Siveuske ordningen.		
F	Grån.	F. P v consona.
1	Dr.	h u. n v conf. n y. n d.
4	Thors	Th. p dh. f dh dh.
h	Odhes.	f o. i d. h f f d.
f	Knödur.	R r. d r r fin.
Y	Rön.	P f r. P Y g. Y q.
h	Hagball.	H G h Ch.
f	Nadh.	N. f n fin. f m. f d n.
1	Idher.	I voc. J j conf. I i c.
f	Aru.	A. I a.
1	Sun.	Spr. f s. f med. ss.
1	Tijdh.	T. f r in fi. f d.
4	Borghat.	B. f p in pr. alias g B.
f	Laghet.	L. f ll.
Y	Man.	M. Y mm.

DIRI ITC-PIB IAI
ILPPIH.

The Runa ABC of Johannes Bureus inscribed on the cubic stone. The words at the bottom of the Runa ABC possibly translate to; "Hello to Sun and Sky"

But it is clear that this is only three sides of the cube. Presumably, there is another set of runes on the opposite sides. These runes are likely just the same as the original 15 only rotated or inverted, making them anti-runes or ignoble runes. This further suggests that there is a second organisation linked to Skull and Bones, but quite opposite to them; essentially a group of Anti-bonesmen. Perhaps this in reference to the members of the 'Order of the File and Claw' (See; Footnote 29). Two times 15 is 30, which again relates back to the total number of elevator shafts in the Twin Tower. The numbers 15 and 30 are integral both to the plotting of time in seconds, minutes and hours and in the surveying of space in arc-seconds, minutes and degrees, which are the bread and butter of traditional stonemason and architects. The cube is also geometrically connected with the hexagram, which is not uniquely associated with Judaism but has a rich history going back thousands of years in Scandinavia.

The gangleri blog continues to tie more elements together as it lists a number of stones which are linked to the Holy Grail or the Philosopher's Stone and are all said to have fallen from heaven. The first of these is the "lapsit exillis" which is from Wolfram von Eschenbach's Parzival (1215). "This is the jewel that comes from the stars, or — as some say — it fell out of the crown of the rebel Lucifer during his battle with the angels. (Logghe 1997, p.V and 28)."³⁹ However there is apparently some confusion arising here, as the

³⁸ Notice how three of these runes; the S, B, and T can be used to create the Skull and Bones Trust (S.B.T.). What does L and M stand for in this context, I wonder? All will become clear later...

³⁹ *Ibid* 30

‘lapsit exillis’ can mean both the stone that fell from the heavens (‘lapisit ex coelis’) and the banned stone (‘lapis exilis’). However the true origins of all of these terms comes from Psalms 118:22. According to this story the builders of Solomon’s Temple were taking orders for a multitude of square blocks to complete their designs. Then one day, a strange shaped block arrived and since they did not know what it was for, they pushed it down a hill and forgot all about it. Then the day came for them to put the cornerstone on the building and finish it off. When they asked the stonemasons where the cornerstone was, the masons said that they had sent it onto them months ago. Realising their mistake they went down into the valley and eventually they found the stone covered in vines and thorns and brought it back up the hill where it took its rightful place in the temple of God. Thus; “The stone which was rejected by the builders has become the cornerstone.”

This story would have been known to the Jews living in Israel at the time that Jesus was alive and that is why he used this as a metaphor to describe himself. He says that he is the cornerstone and that the priests and Pharisees have rejected him. But what many Jews had failed to see and therefore cast aside, the Christians would later come to recognise and raise it up to form a new temple of Israel, which is the Christian Church. Therefore, the banished or banned stone is really the ‘rejected’ stone. This idea of a person being the stone is again portrayed in the woeful sequel to ‘Romancing the Stone’⁴⁰ entitled ‘Jewel of the Nile’, where the ‘Jewel’ is not a precious gemstone as in the first movie, but a Messianic figure who can walk through fire and become the saviour of his people. I recall that this movie was highly offensive to Christians, not simply because it chose to show the Messiah as being the leader of some obscure Muslim sect or other, but because it made no reference to Jesus Christ or Christianity in general. Later on, the three actors who starred in the first two movies; Kathleen Turner, Michael Douglas and Danny Devito, would reprise their roles for a third called ‘The War of the Roses’. I personally feel that the purpose of this movie was to generate a negative atmosphere between the sexes and programme a new generation to be selfish and hateful towards each other. Therefore the underlying theme of each of these three movies is the destruction of morals through greed, the desecration of religion and of marriage.

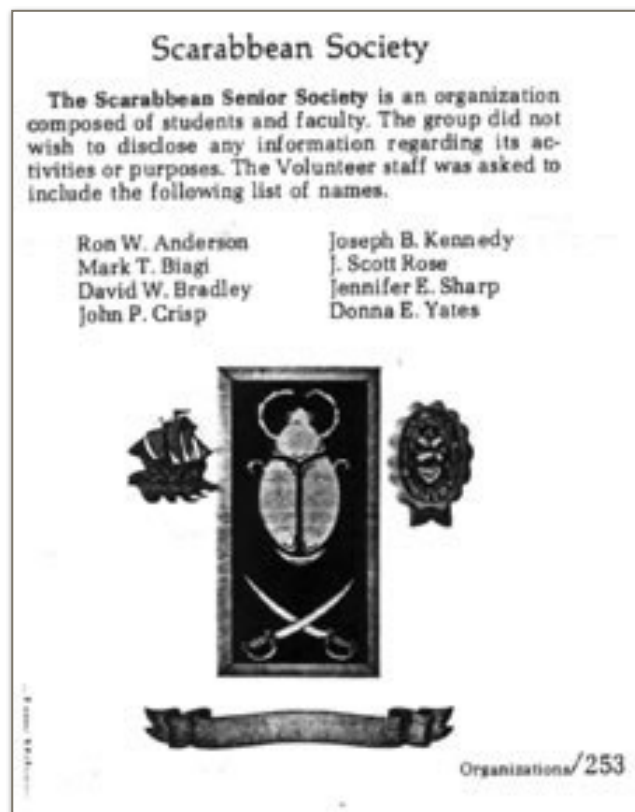
The Scarabbean Secret Society [SSS]

While Skull and Bones are interesting to a researcher such as myself, they are hardly an unknown quantity when it comes to media circles or — for that matter — conspiracy theories about 9/11. If the video ‘Chasing Pirates’ to be of any use whatsoever it should be shedding light on something much more hidden and much more subversive. By researching ‘Pirate Secret Societies’ online, I unearthed a little known Senior College fraternity based at the University of Tennessee (UT), which goes by the name of the Scarabbean Senior Secret Society or SSSS. This secret society uses the Egyptian motif of the scarab beetle along with a pair of crossed swords, as its emblem. Initially, their emblem was that of a pirate ship, but they dropped this in favour of the scarab. From the Wikipedia article you could easily get the idea that this group is merely a prosaic fraternity of little real value or interest. However, a dead link at the bottom of this article also refers to the group as the ‘Party of Darkness’. Researching ‘Party of Darkness’ brought me to a

⁴⁰ Another film that ends with a boat sailing down a New York street is ‘Romancing the Stone’ (1984). It also sees a crocodile eat a large Emerald gemstone called ‘el Corazon’ (the Heart). Crystals are used in keeping time (particularly in stop watches) so in this way the gemstone in the belly of the crocodile is similar to the clock in the belly of the crocodile in ‘Peter Pan’. While Peter Pan can stay young forever, the evil Captain Hook will always fall prey to the ravages of time. It is therefore the struggle against time and death, which seemingly motivates these unscrupulous people.

Geocities site edited by John Lee (no relation to Rich Lee, as far as I know).⁴¹ It would appear that John Lee had some grievances with this group at the time he was studying in UT Knoxville. He claimed that they had rigged college elections and were therefore a group of undemocratic, fascists elites who operated by way of nepotism. However, his attacks did not end there. He went on to accuse them of being part of a “Mafia Cult” and a “franchise of CIA's Narco-Nazi Warlords”. Eventually he was called into the office of “a lifetime member of UT's Scarabben (sic) Senior Secret Society”, who took issue with him referring to other scarabbean members as ‘narcoterrorists’ and ‘dungeaters’. John Lee responded that “some of them probably were”.⁴²

The names of some of the Scarabbean Secret Society (SSS) have been released over the years. The group initially began to make their affiliation known through their yearbook photos, but this practice has been discontinued, presumably in light of bad press they received from John Lee and other journalists. But there may be other factors as well behind this move. Below is the Scarabbean Secret Society's emblem which features a ‘scarab’ or dung beetle, a pair of crossed swords and over to the left a sail boat or pirate ship. Along with this is a list of ‘Volunteer staff’ belonging to the Society.



According to Ancient Egyptian mythology the Scarab beetle is a symbol of rebirth and resurrection, as such it brings good fortune. The scarab is related to the God Khepri who was ‘the force that moves the Sun across the Heavens’. Since our perspective on the Solar System has shifted, moving towards a more heliocentric model, this means that the scarab beetle is moving the Earth. Therefore, according to the viewpoint of the Scarabbeans the Earth is a ball of dung, which is there to be manipulated by Scarabbean members, at least this is how they might feel about it. This would suggest that they have at

⁴¹ According to Lee, the Party of Darkness are a secret society operating at UT, but he says that not to be confused with the Scarabbeans Secret Society and are not a serious organisation in his eyes.

⁴² http://www.geocities.ws/scarabbean_secret_society_ut/

least the ambition to steer global events and the course of human history, whether or not this is something that they actually do is another matter, entirely.

Another Ancient Egyptian God with a similar sounding name is Kherty. Kherty means 'the slaughtered' and it is an apt name for him, as he is the God who stops people's hearts. He is also the boatman who carries the body of the deceased Sun God Ra to the horizon. From here the body of the King is given over to the boatman Aker, who carries it into the Underworld. Aker is also said to carry the Khepri's body into the Underworld, whereupon he decides to plant Khepri as a seed inside of Geb's womb, thus leading to Khepri's rebirth as a Scarab-headed God of the Sun. This would suggest that Kherty, Ra, Khepri and Acre are all just aspects of the one solar deity; the rising, risen, setting and sunken sun respectively.

On the subject of the nature of scarab beetles themselves, we find the following in "The Insect World of J. Henri Fabre";⁴³

I ask myself in vain what Proudhon introduced into Scarabaeian morality the daring paradox that 'property means plunder', or what diplomatist taught the Dung-beetle the savage maxim that 'might is right'.

It is once again interesting that he should use the word 'plunder' to describe the Dung-beetle, which is a terminology closely linked to the stock and trade of the pirate. There is clearly a link between pirates and scarabs or else SSSS would not be using it as their symbol. John Lee also points out that small pirate boats were called 'scarabs'.

Among the many conspiracy theories presented surrounding 9/11 was that the entire event was a kind of 'heist'. The target of the heist was an estimated 30 million in gold bars stored in the vault of the World Trade Centre, which some believe was taken from there on the morning of September 11th and transported by road in armoured trucks by the thieves. Indeed, images of large white armoured transport vehicles were captured driving in unison on the streets of Manhattan that morning. Could it be that the World Trade Centre (WTC) was attacked by a group of modern day pirates on 9/11 who retrieved gold bullion from its vaults before destroying all the evidence? While it is certainly possible, it seems unlikely that wealth would be the only motivation. Unless, Laurence Gardiner is correct about ormus and these people are addicted to it, then I would suggest that the motivation was more in line with the occult Kabbalistic ritual we have been investigating so far.

Ozma of Oz

'Return to OZ' is a fairly faithful film adaptation of L. Frank Baum's children's classic 'Ozma of Oz'; which is the third instalment in the Oz series. In the book nearly all of the action takes place not in Oz, but in the neighbouring country of Ev⁴⁴, which lies on the opposite side of the Deadly Desert. As you might expect, the book has many references and allusions to the beliefs of the Kabbalists. Lets take a quick look at a few of them.

At the beginning of the book, Dorothy Gale is travelling with her family on a passenger ship (a symbol of the Kabbala). The ship sails into a storm and Dorothy tries to stop herself from being blown overboard by grabbing hold of a large wooden chicken coup. The wind picks up Dorothy and the chicken coup and deposits them into the raging ocean. Finding herself unharmed, Dorothy realises that she is accompanied by a talking chicken,

⁴³ Dodd, Mead & Company. p. 99.

⁴⁴ Ev is equivalent to the Hebrew name 'Eb', which is a masculine name, as in Ebenezer, meaning 'father of light' or 'stone of help'. It may also stand for 'fruit' or 'fresh green'.

named Billina⁴⁵. Dorothy and Billina continue along until they reach the fairy land of Ev. Feeling hungry after their journey, Dorothy goes off in search of food and eventually comes to a 'Lunch Pale Tree', which offers an excellent meal. Here the Lunch Pale Tree stands for the Kabbalistic Tree of Life, which means that in some sense Billina is the Serpent in the Garden of Eden (Ev). This alteration of Eden to Ev (or Even) is yet another indication of the Lurianic Kabbalist belief that God and the Devil are both equally powerful and one and the same; on equal footing. Billina herself then is the Devil, Baal, or Beelzebub, however in this rendition she is an aid to Dorothy on her journey and not an antagonist.



THE LITTLE GIRL PICKED ONE OF THE LUNCH-BOXES

After eating from the tree they are set upon by the Wheelers, who symbolise the 12 signs of the Zodiac and therefore the dome of the stars which entraps man. Following on from this they find Tik-Tok (another Golem archetype). From here they travel to the palace to meet with Princess Langwidere. Princess Langwidere has a collection of detachable human heads that she keeps in glass cases and likes to swap between them. Before meeting with Dorothy, the Princess decides to wear her most presentable head; Head Number 17.⁴⁶ After a brief conversation with Dorothy, she decides that Dorothy's head is pretty enough to join her collection. When Dorothy refuses to have her head cut off, she is imprisoned along with her friends in a tower.

⁴⁵ The name Billina might be in relation to the name Ballina, in Co. Mayo, Ireland, which is not far from the Ox Mountains.

⁴⁶ The number 17 is important to the Kabbalah because it is the compound addition of the ten sephiroth with the seven planetary sephiroth.

They are eventually rescued by the efforts of Ozma and from there they rendezvous with her Royal Guard. Ozma's Royal Guard consists of 26 members and includes; the Cowardly Lion, the Scarecrow and Tin Man. They are on a mission to rescue Queen Ev and her ten children from Nome Mountain. Clearly the ten children are meant to denote the ten sephirot. The 26 Generals from Oz and Ozma makes 27 in total. The number 27 is a cube number, so it again represents the 'cubic stone' or 'gemstone' of Oz i.e. the Emerald City. The number 26 is also equivalent to the letter 'Z' in a number of latin-based alphabets, which may be another reason it was chosen; 'Z' is a prominent letter in Oz lore, for obvious reasons. The name of Dorothy's guardian Aunty Em is code for Anti-M or Anti-Mason, which was the movement spearheaded by William H. Seaward. Furthermore, Dorothy's dog Toto relates to the number 22, the Hebrew number of Revelation.



An example of ecchi anime artwork (cropped); PAMBAH Corporation⁴⁷

⁴⁷ <https://creativecommons.org/licenses/by-sa/2.0/>

V

All The Snakes

At the very beginning of the Fifth Element, an egyptologist named Professor Pacoli (John Bluthal) is deciphering ancient hieroglyphs on the stone wall inside of a pyramid. He traces the path of a giant snake that strikes down a group of nine men; under the watchful eyes of the Sun God Ra. He interprets it to mean that a Great Evil has come in the past to destroy mankind and block out the Sun; "Evil comes spreading terror and chaos" (Tohu), he says. He turns to his apprentice Billy (played by Luke Perry⁴⁸) and tells him "Make sure you have get the snake." Billy is sitting behind him. He is inexplicably sketching a boat. "Yeah, I got your snakes," he replies petulantly. "I've got all the snakes."



At this point the little Arab helper boy, who is sitting in the corridor reflecting the rays of the sun into the temple with a giant bronze mirror nods off, causing the professor to shout, "Aziz, light." Perry makes a note that this is the ninth time that Aziz⁴⁹ has fallen asleep, constituting the ninth time that the light has failed and darkness has threatened the Earth. The nine men who are seen beneath the snake in the petroglyph (not shown) could be the nine worlds or ages of man, in the Hebrew Tradition, or the nine sephiroth.



⁴⁸ At the time that this film was made, Luke Perry's acting career appeared to have flatlined. So why was he chosen? Well, Luke Perry shares his Christian name with that of director Luc Besson and both of these men share the first two letters of their names with Isaac Lurian and hence with that of Lurianic Kabbalah. Perhaps Luke Perry and Luc Besson are attracted to Lurianic Kabbalah because they see something of themselves with in it?

⁴⁹ Aziz is an Arabic name meaning 'powerful', 'strong', 'respected', and is a cognate of Hebrew oz - "might," "strength," "power." Hence 'The Wizard of Oz' means 'The Wizard of Strength'.

The boat that Billy is drawing refers to the Tree of Life in the Kabbalah and the Sampo of the Kalevah. The bronze mirror Aziz is holding is therefore the bright lid. This could mean that the bright lid was meant to reflect the Sun, or give light like the Sun, in the manner of an artificial lamp. The reason why Billy says, “I’ve got all the snakes...” is because the Tree of Life is meant to comprise all of the esoteric knowledge of mankind into one system; including the four elementals, which according to the Kalevala become five elements, like in the movie. These four elements are represented by four ancient but powerful stones — each with their own set of wavy lines on them. These wavy lines are orientated in different directions to represent the different elements, but they are all ‘S’ shaped in character; hence ‘snakes’; SSSS. It should be worth remembering that the letter ‘S’ in Hebrew is ‘Shin’ and looks like the English ‘W’. Therefore ‘WWW’ is equivalent to ‘SSS’ or 666, because ‘S’ and six share a certain serpentine relationship.



The four stones are contained in a hidden chamber deep inside the pyramid that can only be accessed by a machine-like alien key. This, then, is the ‘key-stone’; just like the one we see in ‘Return to Oz’. The professor realises that the four elements must be placed around a fifth element that can be turned into a weapon to stop evil. He calls this Fifth Element; ‘the Key’. The four stones are taken off-world for safekeeping by these mechanical aliens, with a promise that they will be return, when the Great Evil next approaches, 300 years time. The letter Shin equals 300 in gematria.

300 years later, the weapon is sent to Earth to safeguard against a giant black planetoid that is sucking up all of the satellites in the galaxy. It turns out that the Fifth Element is not a stone or a key, but rather a woman named Leeloo (played by Mila Jovovic). She is the Supreme Being, and the personification of the missing Fifth Element, the lapis exillis or the missing keystone. In this way, she is similar to Jesus who was the rejected cornerstone.

It is around this time that we meet Korbyn Dallas (Bruce Willis) who is the only man capable of going on the dangerous mission. He accompanies Leeloo to another star system to collect the four stones. The four stones are with an alien singer called the Diva Plavalaguna aboard a luxury space cruise-ship called ‘The Fhloston Paradise’. Fhloston Paradise is at once a play on the dubious 1960s space opera ‘Lost in Space’ and Milton’s literary epic ‘Paradise Lost’, as well as ‘Lost Stone’. Korbyn and Leeloo are given free tickets via a rigged competition by a military general played by actor John Hughes (no relation to the famous director). John Hughes also starred in a low budget movie called

'Broken Vessels' which is surprisingly apt in terms of Lurianic Kabbala and what is to happen next.

They board the ship and meet with the Diva, but not before she is shot in the stomach by a race of alien pirates who take over the ship and hold everyone hostage. After Korbyn dispenses with the pirates, he retrieves the stones from the Diva's pregnant belly. This is meant to symbolise the sephirot, as they were believed to be contained within the womb of the Cosmic Mother Partzuf, in Lurianic Cosmogony. This was apparently an interpretation made up by Luria's most important disciple, Chayyim Vital and was based on the idea of feminine as the ancient symbol of "vessel", "receptacle" and "container".

Meanwhile, however, Leeloo has been reading an encyclopaedia, when she comes to the letter 'W'. Here, she apparently first encounters the concept of 'War' and the capacity for man's bare faced brutality against his own kind. While it is obvious that she would have come across references to war much earlier on in an encyclopaedia; the word 'Atom Bomb' for instance appears near enough the start of most of them, there are several reasons why the letter 'W' is chosen, which we will get to in a moment. Before we do that, however, it will be necessary to know a little bit about the relationship between Leeloo and Korbyn (LK; Lurianic Kabbala). To begin with Leeloo and Korbyn get on well, they like one another and one could even say that a healthy relationship is budding between them. But after she finds out about how cruel men can be, she falls into a deep depression and becomes completely unresponsive to Korbyn's affections. Korbyn and Leeloo escape the Fhloston Paradise before it breaks up and explodes, yet another reference to 'shipwrecks' and the Kabbalah.



The detonation splits the Fhloston Paradise in two.

Before the destruction of the vessel (or boat) Korbyn and Leeloo, who represent the male and female aspects of the Tree of Life are "face to face" in a sexual union, but after the disaster they "turn their backs on one another and are completely disjoined"; this is how it is described in the language of the Chayyim Vital Kabbalists themselves.⁵⁰ This is the thinking behind having Leeloo turn her back on Korbyn — and in effect the whole planet Earth — in the story. When she gets to 'War' in the encyclopaedia, she sees what horror the man is capable of. War is generally viewed as an intrinsically male enterprise, so in some sense this becomes quite literally a battle of the sexes. Korbyn must work to get her back on side. Another possible reason why 'W' was chosen was because of how similar it looks to the Hebrew letter 'Shin'.

⁵⁰ Incidentally, this is exactly what happens in 'War of the Roses' where the male and female pillars (Douglas and Turner) turn away from one another, leaving the Middle Pillar (played by Danny Devito) essentially adrift and powerless.

According to Vital's teaching the condition of the chaos of the universe can only be remedied by the reunification of opposites through the recommencement of amorous sexual relations with the opposite sex.⁵¹ This just means that if you are part of the Lurianic Kabbalah sect, you have to have lots of sex to save the world.⁵²

But there is yet another explanation for the boat, which Luke Perry is drawing. This explanation is grounded in Egyptian Mythology. It is the myth of the Sun God Ra, who journeys to the Underworld by boat. Indeed it is only possible to reach the Underworld by boat, because it exists below the horizon, where the Sun goes to sleep each night. When Ra arrives in the Underworld, he is repeatedly attacked by a giant snake named Apophis, which causes either partial or total Solar Eclipses. According to legend, the serpent is variously known as 'The Great Rebel' or the "Evil One," and is generally defeated by a snake named Menhen, thus making it similar to Ketu and Rahu, the two snakes of Indian Mythology who are said to eat the Sun during eclipses.

This battle between the Sun God Ra and a giant serpent is echoed in Greek mythology also, where Apollo, God of the Sun, fights the serpent Typhon. Typhon is said to have birthed almost every monster in the Greek pantheon from Cerberus to the Hydra. Interestingly, John Lee's page on the Scarabbean Secret Society (SSS) has reproductions of numerous spells and prayers from the Greek Magickal tradition (Papyri Graecae Magicae), which are among the most authentic I have ever seen. In one of these the name of Typhon is given in its entirety, as;

“ACHCHO'RACHCHO'RACHACHACHPTOUMICHACHCHO'CHARACHO'CHCHA
PTOUME'CHO'RACHARACHO'CHAPTOUMIME'CHO'CHAPTOUCHARACHPTOU
CHACHCHO'CHARACHO'PTENA-CHO'CHEU”.

This word contains one hundred Greek letters making it synonymous with the first of James Joyce's thunderwords;

*bababadalgharaghtakamminarronkonnbronntonnerronntuonnthunntrovarrhounawn
skawntoohooorderenthurnuk!*

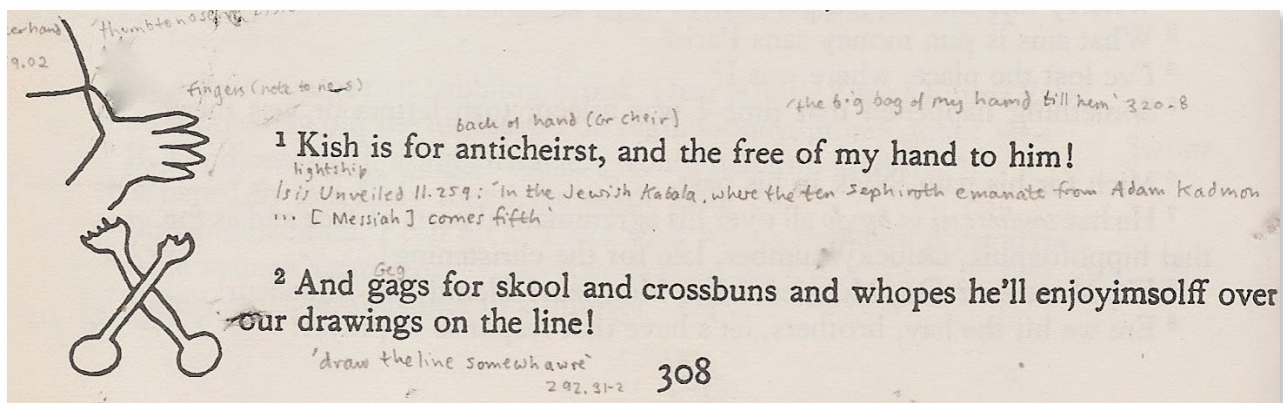
Since we know that the opening of *Finnegans Wake* (FW) foreshadows the collapse of the World Trade Centre and since this thunderword in particular is meant to convey something of the thunderous collapse of the towers of Babel, we can state that the 9/11 Solar-mega ritual, in some sense represents a battle between the Sun God Ra/Apollo and a giant serpent named Typhon/Apophis. This serpent is seen stretching up like a long white cloud from the destruction of the towers, on the morning of September 11th. Furthermore, we can deduce from this that not only is FW a prophetic piece of writing, but it is also a book of magickal spells, with the thunderwords operating as invocations in rituals and rites of a Kabbalistic nature.

To anyone doubting James Joyce's esoteric leanings in FW it should be noted that; on certain pages, there are cryptic drawings, which would look most at home in a magician's grimoire. These two drawings (below) for instance are included as part of two footnotes. In the story, the children are counting to ten. The first footnote is for the number 'five' hence why the fifth finger (or thumb) is indicated. The next footnote is for the number ten, which is why the 'X' or Roman numeral for 10 is used. This also leads us back into Skull and Crossbones territory or 'skool and crossbuns' as Joyce puts it. The number ten and five have to do with the Sephirot and the five elements, which altogether make 15, the

⁵¹ <http://www.newkabbalah.com/shev.html>

⁵² How convenient, I dare say.

number of time and Yale Skull and Bones members, in any given year. The thumb in this image is pointing to a nose, as in 'thumbing your nose at someone'.



When Billy (Luke Perry) asks when this 'snake act' is going to occur, he is preoccupied drawing the boat. This gives us a clue. The snake act, which is the Sun God Ra's journey into the afterlife, occurs on the Fhloston Paradise. Specifically, it occurs during the Diva's performance as this is where the boat turns up-side down. If this is so, then who is Ra? The answer is, of course, Bruce Willis and we can say this for certain because in another movie 'Tears of the Sun'⁵³ (2003), Bruce Willis' plays a US Navy Lieutenant, named A.K. Waters, on a rescue mission in Nigeria.⁵⁴ Towards the end of the movie, Willis' character is blinded in one eye, making him symbolically associated with the Wedjat 'W' or 'All Seeing Eye' of the Sun God Ra. It is interesting to note the letter 'Shin' again in this new context. Perhaps this is the reason for the three tears falling in the shape of a 'W' from the eyes of the Sun God Ra, seen in the petroglyph at the start of 'The Fifth Element'. These are the dissolving tears of the Sun God Ra.

We can certainly see now why the Kabbala is referred to as the 'Secret Church of Israel'. It is so secretive that many of its adherents do not know that its origins are not in Israel but rather in Finland. The question now is how does it make you feel to know that the popular culture, which you formerly thought merely to be for entertainment purposes is actually a vehicle for a group that no-one in your immediate vicinity has even heard of, but who nevertheless have designs on a global political sphere and that they are essentially hiding in plain sight and 'thumbing their collective noses at you, simply because you are incapable for recognising them for what they truly are?

Hecate Trium

At the beginning of the Fifth Element, we see the Professor deciphering hieroglyphs inside of the pyramid. The triangular glyph inside of a cartouche is meant to represent the conjunction of three planets, which in turn herald the return of the Great Evil.

After this, the movie fast-forwards 300 years into the future, where we see a computer display of the triune conjunction playing out on board a futuristic space battle cruiser. The transition between the ancient hieroglyphs and the computer screen is a joke about how things never really change. But what are either of these two symbols? And do they bare any significance to us today? To answer this we will have to look at another symbol first, one that we have seen before: Aker.

⁵³ Notice how in the first image where the professor states 'evil comes spreading terror and chaos', the eyes of Ra look like they are crying. This symbol is part of the alchemical symbol of 'dissolution', which when linked with the eye denotes blindness, or darkness.

⁵⁴ Incidentally, Rich Lee also worked as part of the crew on this movie.

After the death of the Sun God Ra, you will recall that his body is carried by boat to the horizon, where the Sun dips down into the Underworld. The symbol for Horizon in Ancient Egyptian is Aker and is usually depicted as a sun setting between two lions with their backs to one another. Once the sun dips below the horizon, Aker ferries the body of the dead king (in some cases Khepri) through the caves of the Underworld, until he is reborn in the form of Scarab-headed God that pushes the Sun back into heaven. One of the lions is called 'Duaj' (Yesterday) and the other Sefer (Tomorrow). As such Aker is looking both "forwards and backwards" in time. This is why in the Aker symbol you will often see the addition of two mountains called the Mountains of Mars, between which the sun is setting. The Mountains of Mars are synonymous with Janus, the two headed God who can see both the past and the future.



Stills from the 1997 movie 'Fifth Element'

It would appear that just like in the movie the Fifth Element, 'Duaj' and 'Sefer' were facing one another prior to the "shattering of the vessels" and that they turn away from each other immediately afterwards. It is the act of them turning away that creates the electrical differentials between the "past" and the "future". Therefore, prior to the breaking of the vessels, no such differential was in place, everything that occurred was focused on the 'present moment' and time (as we know it) did not exist. The aim of the Kabbalists therefore is to reunite the past and the future, to turn them back inwards, to "stop time" and thereby the Aging-Process. This is why we see the Tree of Life depicted between the two bird-headed Gods in the Sumerian emblem. It is not really the Tree of Life, but rather an underwater weed that Gilgamesh seeks in order to become immortal. However, it amounts to the same thing, as to be immortal means that you have beaten death and therefore effectively stopped time in its tracks.



The Ancient Egyptian symbol Aker, with the Sun setting between the Mountains of Mars and the two lions Duat and Sefer. Next to it is the weed of immortality from the Sumerian Epic of Gilgamesh.

Aker appears when the Sun God approaches the horizon into the underworld, but Kherty is present to push the sun back out of the Underworld. Therefore, Aker and Kherty are opposite symbols. When the two lions are facing one another that represents the unity of Kherty and rising to ascension. When they are facing away from one another that represents Aker strife and death. What would happen then, if we were to unite the outward-looking Aker Gateway with the inward-looking Kherty Gateway? Surely the two would cancel each other out, would they not? It is said that this was undertaken when the twin-headed God Janus was turned into the three-headed Goddess Hecate; thus giving birth to the Hecate Triformis. Unfortunately, this union appears to have had the opposite effect; and instead of negating the effects of time it simply made its action more prevalent. Hecate is the Goddess of Witches, Doorways, Dogs, Crossroads, Time-travel, the Moon and Divination. Her crossroads however are triune in nature, represent the intersection of the past, the present and the future. The Hecate Triformis can also be interpreted as the three phases of the moon; first quarter, second quarter and full.

One of the first hypnogogic visions that I experienced was of a cross-shaped symbol with four crescent moon symbols attached to each end. I had never seen this symbol before — to the best of my knowledge. Intrigued I went and searched for it in *A Dictionary of Symbols* by J.E. Cirlot and found that it was related to the four phases of the moon. And thus three goes to four, just like in the Kalevala.⁵⁵ Now we have first quarter, second quarter, full and new moon. But it is clear that we can go on dividing these, making three six. Now we have the hexagram, the symbol of witchcraft itself. We can see now why this symbol is so important to European witches and Kabbalists alike.



The Hecate Triformis (Left); The Lunate Cross (Centre); and the seven Astrological planets in a tripartite hexagram shape.

But as we can see, the hexagram is the symbol of the Sun, with the six other planets around it, including the moon. Therefore, six (seven) plus the original of the three (or four) of moon makes nine, ten, or eleven (sephiroth) depending on how you would like to count it all up. The Hecate Triformis is related to a number of other triune symbols, including the Triskele, which is a symbol that is similar to a Swastika. The triskele was said to have been first discovered when Finn McCool through a wedge shaped stone at one of his opponents, as such it is the dynamic spinning motion of this stone⁵⁶ that brings the symbol into being and not that the symbol itself exists as a real physical object. The same

⁵⁵ Incidentally, 'kale' as in 'Kalevala' seems to share an etymology with the Irish word 'cailleach' meaning witch, from which we get the place name 'Caledonia' and the Goddess 'Kali'. Hence, the word 'Kaballa' is related to the word 'witch' and therefore could simply mean 'Witchcraft'.

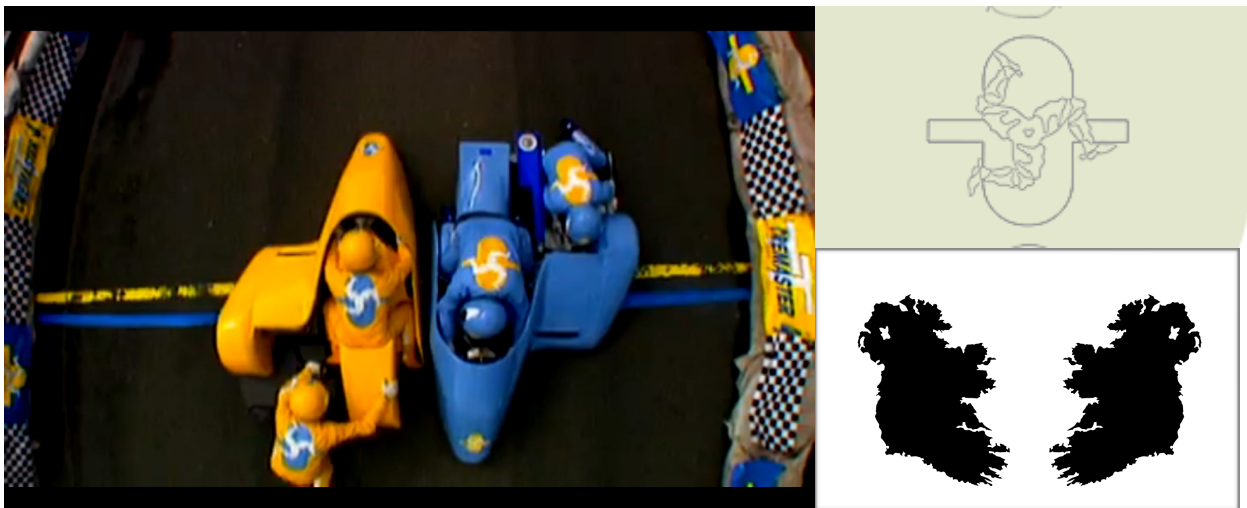
⁵⁶ This is interesting because the Triskele can also be mapped onto the edges of the Lapis Exillis (or Cubic Stone), as we see in the antahkarana symbol of the Buddhists and Hindus. This symbol which is represented above also stands for 777, as in the seven tonal scale.

could be said of the Hecate Triformis, which needs 28 days to complete a cycle. Or of the Sampo itself, which is a purely temporal object (or to put it another way; a process or an event).

In the section entitled 'The Kalevala', I promised I would explain the Sampo and how it relates to the magnetic field of the Earth. You will recall that the thesis of Hamlet's Mill suggested the Sampo was in reference to the World Tree (or Axis Mundi) and the Precessional Cycle. I feel that the Sampo represents the magnetic pole of the Earth rather than the rotational pole. In this sense, it is the rotation of the moon around the Earth and its three (four) phases that generate the magnetic field of the Earth. In this sense the moon-Earth configuration is like a dynamo, with the magnetic field of each produced by their electrical differentials. This magnetic field is the Great Evil of the Kabbalists and The Fifth Element, because it creates time (and therefore Death) and shields us from the Ain Soph of the Godhead.

How can I be so sure?

Well, the first clue comes from the cartouche around the Hecate Triformis in the Fifth Element. This cartouche is a common architectural motif and is therefore part of the symbolic lexicon of Freemasonry. If we go back to Matthew Barney's Cremaster Cycle 5, which is a history of Freemasonry in Ireland and New York (both of which you will recall are geographical temples through which a magician gains his strength) we see the triskele in a similar shaped emblem. This emblem is called 'The Field Emblem' as it relates to a football field, but it also relates to a 'force field' like those of gravity and electromagnetism. Just as the Finn McCool's spinning stone creates the triskele, so the 'spinning' rotating moon (Sampo) generates the Earth's force field. Recall that after we identified Ireland as one of the lions in the Aker/Kherty symbol, we went out across the Atlantic, where we found New York.⁵⁷ But if we turn around the other way, we have Great Britain. Ireland has a history of turning its back on the British, but in doing so we also turn our backs on the Isle of Man that sits relatively unnoticed (and seemingly quite thankful for it) in the midst of the Irish Sea. It is interesting to note that the symbol for the Isle of Man is the triskele.



Left; still from Cremaster Cycle 3 featuring TT race. The two differently coloured bikes travelling in opposite directions symbolise the right and left channels of the Chakra system, among other related phenomena.

Above right; Triskele with Field Emblem logo. Below right; Ireland reflecting on itself.

⁵⁷ If we think of New York as facing Ireland, in some sense, then it is clear that the weed of immortality, so beloved of Gilgamesh, must be at the bottom of the Atlantic Ocean; possibly in the Mid-Atlantic Ridge. This leads me to suspect that what is being spoken of in Gilgamesh is not a plant at all, but rather a place that sunk beneath the waves long ago; Atlantis.

In The Cremaster Cycle 2, we see a representation of the TT sidecar races which take place on the Isle of Man every year. One of the motorbikes is coloured yellow, the other coloured blue and are seen travelling in opposite directions to one another around the Isle (or the body) of Man. On the backs of these two men is the triskele and the Field Emblem. The two races represent the counter flow of energy around the human body or the Earth in the form of telluric currents, ying yang and the twin pillars of Freemasonry. Therefore, TT could also stand for Twin Towers, but it mainly stands for Freemasonry, which has a preoccupation with the T square and square numbers, in general.

Magic Squares

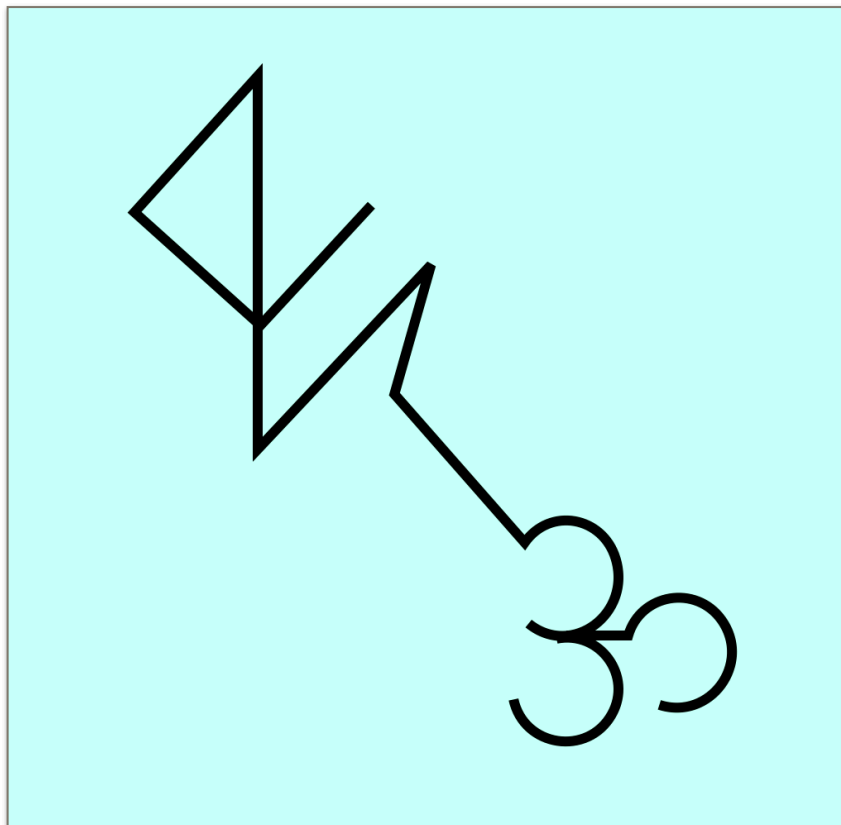
Before I knew about the relationship between the square floor plan of the Twin Towers to the Kabba in Mecca, I assumed that it might relate to another system of magic that of magic squares. As we know, magic Squares are square grid matrices in which all the rows, columns and diagonals sum to the same number; its Magic Number. Magic Squares of Orders 3 through 9, were used as the basis for various sigils and talismans to call upon the aid of the planetary intelligences.

466	499	532	565	598	631	664	697	730	763	796	829	862	895	928	961	2	35	68	101	134	167	200	233	266	299	332	365	398	431	464
465	467	506	533	566	599	632	665	698	731	764	797	830	863	896	929	931	3	36	69	102	135	168	201	234	267	300	333	366	399	432
433	435	468	501	534	567	600	633	666	699	732	765	798	831	864	897	930	332	4	37	70	103	136	169	202	235	268	301	334	367	400
401	434	436	469	502	535	568	601	634	667	700	733	766	799	832	865	898	900	333	5	38	71	104	137	170	203	236	269	302	335	368
369	402	404	437	470	503	536	569	602	635	668	701	734	767	800	833	866	899	901	934	6	39	72	105	138	171	204	237	270	303	336
337	370	403	405	438	471	504	537	570	603	636	669	702	735	768	801	834	867	869	902	935	7	40	73	106	139	172	205	238	271	304
305	338	371	373	406	439	472	505	538	571	604	637	670	703	736	769	802	835	868	870	903	936	8	41	74	107	140	173	206	239	272
273	306	339	372	374	407	440	473	506	539	572	605	638	671	704	737	770	803	836	838	871	904	937	9	42	75	108	141	174	207	240
241	274	307	340	342	375	408	441	474	507	540	573	606	639	672	705	738	771	804	837	839	872	905	938	10	43	76	109	142	175	208
209	242	275	308	341	343	376	409	442	475	508	541	574	607	640	673	706	739	772	805	807	840	873	906	939	11	44	77	110	143	176
177	210	243	276	309	344	344	377	410	443	476	509	542	575	608	641	674	707	740	773	806	808	841	874	907	940	12	45	78	111	144
145	178	211	244	277	345	345	378	411	444	477	510	543	576	609	642	675	708	741	774	776	809	842	875	908	941	13	46	79	112	145
113	146	179	212	245	278	280	313	346	379	412	445	478	511	544	577	610	643	676	709	742	775	777	810	843	876	909	942	14	47	80
81	114	147	180	213	246	279	281	314	347	380	413	446	479	512	545	578	611	644	677	710	743	745	778	811	844	877	910	943	15	48
49	82	115	148	181	247	249	282	315	348	381	414	447	480	513	546	579	612	645	678	711	744	746	779	812	845	878	911	944	16	49
17	50	83	116	149	182	215	248	250	283	316	349	382	415	448	481	514	547	580	613	646	679	712	714	747	780	813	846	879	912	945
946	18	51	84	117	150	183	216	218	251	284	317	350	383	416	449	482	515	548	581	614	647	680	713	715	748	781	814	847	880	913
914	947	19	52	85	118	151	184	217	219	252	285	318	351	384	417	450	483	516	549	582	615	648	681	683	716	749	782	815	848	881
882	915	948	20	53	86	119	152	185	187	220	253	286	319	352	385	418	451	484	517	550	583	616	649	682	684	717	750	783	816	849
850	883	916	949	21	54	87	120	153	155	188	221	254	287	320	353	386	419	452	485	518	551	584	617	650	652	685	718	751	784	817
818	851	884	917	950	22	55	88	121	154	156	189	222	255	288	321	354	387	420	453	486	519	552	585	618	651	653	686	719	752	785
786	819	852	885	918	951	23	56	89	122	155	157	190	223	256	289	322	355	388	421	454	487	520	553	586	619	621	654	687	720	753
754	787	820	853	886	919	952	24	57	90	123	156	158	191	224	257	290	323	356	389	422	455	488	521	554	587	620	622	655	688	721
722	755	788	821	854	887	920	953	25	58	91	124	157	159	192	225	258	291	324	357	390	423	456	489	522	555	588	590	623	656	689
690	723	756	789	822	855	888	921	954	26	59	92	94	127	160	193	226	259	292	325	358	391	424	457	490	523	556	589	591	624	657
658	691	724	757	790	823	856	889	922	955	27	60	93	95	128	161	194	227	260	293	326	359	392	425	458	491	524	557	590	592	625
626	659	692	725	758	791	824	857	890	923	956	28	61	63	96	129	162	195	228	261	294	327	360	393	426	459	492	525	558	590	593
594	627	660	693	726	759	792	825	858	891	924	957	29	62	64	97	130	163	196	229	262	295	328	361	394	427	460	493	526	528	561
562	595	628	661	694	727	760	793	826	859	892	925	958	30	62	65	98	131	164	197	230	263	296	329	362	395	428	461	494	527	529
530	563	596	629	662	695	728	761	794	827	860	893	926	959	31	63	66	99	132	165	198	231	264	297	330	363	396	429	462	495	497
498	531	564	597	630	663	696	729	762	795	828	861	894	927	960	32	64	67	100	133	166	199	232	265	298	331	364	397	430	463	496

The Twin Towers had a square floor plan 208 feet wide by 208 feet long. The floor area was spanned by numerous truss beams that divide the region into 261 even square segments. When we divide this number into the total area of the floor-plan, we see that it is equivalent to a square with length 31 feet for each side. The magic square of order 31 can then be overlaid on the WTC floor plan, in this case WTC2; see above. As we have said, all the rows, columns and diagonals sum to the same number in magic squares. This number is called the magic number. The magic number of an Order 31 square is 14, 911. Now, there's a coincidence, because not only does it contain the number 911, but it also

contains two times 7,000, which is $7+7$, correlating once again to UA flight 77, Crowley's magical text *Libre 777*, the 'G' cypher of Masonry, and the July 7th 2005 attack in London, known as the 77 attack. Incidentally, the 77 attack is actually 777, because $2 + 0 + 0 + 5 = 7$. It took place 911 days after 9/11.⁵⁸

This propensity for repeating digits in relation to terrorist events has turned up more recently again in Britain and Europe with a new wave of Islamic terror attacks. To begin with there was an attack in Norway that occurred on the 22 July 2011. Then there was the Woolwich attack, where a soldier was brutally murdered by an Islamic terrorist with a butcher knife in broad daylight, on the 22 May 2013. In the wake of this, on the 22 March 2016 came the bombing of an airport and metro station in Brussels and a few months later there was the Munich attack on the 22 July 2016, on the five year anniversary of the Norway attack. The London attack on the bridge of West Minister; where a number of people were said to have been mowed down by an Islamic terrorist in a car, happened on the anniversary of the Brussels attack 22 March 2017. And the most recent of these atrocities, which occurred in at the Ariana Grande concert in Manchester, was supposedly carried out by a 22 year old Islamic terrorist. The bombing of the concert left 22 dead and occurred on the 22 May 2017; the four year anniversary of the Woolwich attack.



This is the sigil for the magic square order 31, as it appeared to me in a dream. Unlike the other magic squares, whose seals are planetary and represent planetary objects, the seal of magic square size-31 is the Seal of Silence; governmental, as well as hermetic.

It is a well-known feature of serial killers that they like to taunt the police and investigators with all kinds of clues and codes and to brag about how intelligent they are. A similar modus operandi appears to be occurring here with the clues in the dates of the terrorist attacks. Some people believe that the intricate and esoteric nature of this

⁵⁸ The thinking is that the Twin Towers stood for one or other of these two pillars and that Building 7 was the middle pillar. This is why Freeman asked Laffoley if Minoru Yamasaki, in building the World Trade Centre complex, was influenced by the Kabbala.

information is itself evidence that these attacks were not carried out by Islamic terrorists, as Islamic terrorists neither have the inclination nor the intelligence for such a detailed and subtle plan. Whoever they are it is clear that the number 22 is important to them. Since there are 22 letters in the Hebrew alphabet, it would be tempting to just lay the blame for this at the feet of the Jewish community and leave it at that. However, as we know, the situation is more complicated than that, as the Hebrew alphabet is also used in the Kabbalah, which is practiced by both Jew, Christian and Muslim alike in the secret esoteric orders of Freemasonry. Given this, it is entirely possible that the perpetrators of some of these events are indeed Islamic, but their motives are not strictly Islamic in nature as they belong to a much more subversive and surreptitious enclave operating through the media and beneath the public's radar.

Many of the school shootings and terrorists attacks in modern times in the US, have been criticised as being staged events and not just by conspiracy theorists either. The well-respected and mainstream political commentator Naomi Wolf admitted in an interview panel during one of her talks that secret service organisations were running these kinds of operations in order to shift public opinion on issues such as gun control. Not that her opinion really matters much. People have been aware of such staged terror attacks for more than a decade now and possibly even longer if you include false flag operations like 9/11, the Gulf of Tonkin incident ⁵⁹ and the assassination of President Kennedy.

The term 'conspiracy theorist' was actually invented by the CIA to discredit anyone looking into alternative explanations of Kennedy's death and of the possibility of there being another shooter. On October 27 2017, President Donald Trump released classified government documents on the Kennedy Assassination, which vindicated these investigators by showing that Israeli Prime Minister Ben Gurion was responsible for ordering the hit on the President. The motivation for the assassination plot was in response to Kennedy seeking to investigate Israeli nuclear technology, which remains a closely guarded secret to this day. In the end the fatal shot taken from a storm drain by Jack Ruby (Rubenstein); a member of the Jewish mafia.

The Ibn Siren

Another prophetic dream occurred to me sometime back in early 2010. This dream appeared in my own Gnostic Biblical Text, called Nexus and is reproduced in parts here;

The events of this dream are unusual because its narrative — unlike most dreams — begins and ends in the real world. It began early in the year 2010, and late in the night. I was upstairs in my room, reading from Tom Chetwynd's *Dictionary of Sacred Myth*, a book that is an intricate blend of world mythology and present day psychology. The entry that had my focus was 'The Millstone'. It stated that in a former Golden Age, during the reign of Chronos (the Greek God of Time), the Mill ground out peace and uninterrupted plenty. Some great catastrophe occurred and the millstone was broken. It jumped off its peg and fell into the sea where it ground bitter salt, forevermore.

This is interesting, because once again we have the mythology of a 'millstone' and it falling off a 'peg' or the 'Axis Mundi' before cracking and sinking to the bottom of the ocean, just like the Sampo. Also similar to the narrative of the Kalevala Finnish epic, this legend tries to explain how it is that the natural world is as we perceive it; in this case, why is it that the sea is full of salt.

⁵⁹ Interestingly this incident involved George Morrison, admiral of the USS Maddox and father of Jim Morrison of 60s psychedelic rock group; 'The Doors'.

Something about this story (the story of the cracked millstone) struck a deep chord with me, but because of the lateness of the hour, I found myself falling asleep whilst reading it. But I was so focused on the task that even when I fell asleep, I found myself still reading the book, in my dream. This mental state, in which the dream world mirrors the real world in almost every detail is known as a hypnogogic experience.

I decided to run with it and noticed that the entry in Tom Chetwynd's book now contained a new reference. This new reference mentioned something about 'The Ibn Siren' or alternatively 'Sirin' and also gave a page number. I went in search of this page, and learnt that three times in the past an effort had been made to elect an Ibn Siren from the general public. The chosen person, who was to become the Ibn Siren must go on a quest to restore harmony to the world. At this point, a voice asked me if I was willing to become the next Ibn Siren. I admitted I was, but before doing so I was told that failure to complete the task could result in the destruction of the entire Universe. I thought that the benefits outweighed the risks; or I would not have been asked, and went upon my quest further into the dreamtime.

The dream that resulted is not that relevant to this particular subject so I have left it out. As for what, if any, the real task of the Ibn Sirin really is, I cannot say. I have had several different theories, one of which is outlined in Nexus. The final piece of the puzzle came a little later;

When seeking to interpret my dreams, I would go to online dreaming dictionaries and often found that of all the various perspectives on offer it was the Islamic interpretation of dreams which were the most accurate, authoritative and comprehensive. A little digging reveals that these interpretations come from the 7th Century Islamic text called 'Ibn Sirin's Dictionary of Dreams'. I was floored. It appears that my dream in early 2010 had created a reference in Tom Chetwynd's Dictionary of Sacred Myth leading to Ibn Sirin's own Dream Dictionary.

Floored indeed... So the question now is; does the research that I am currently undertaking in this book have something to do with mending the crack in the millstone and by so doing, becoming the Ibn Sirin? I find the reference to Arabic texts to be interesting, especially when we consider the number of allusions to Middle Eastern and Islamic culture within the context of the Cubic Stone itself.

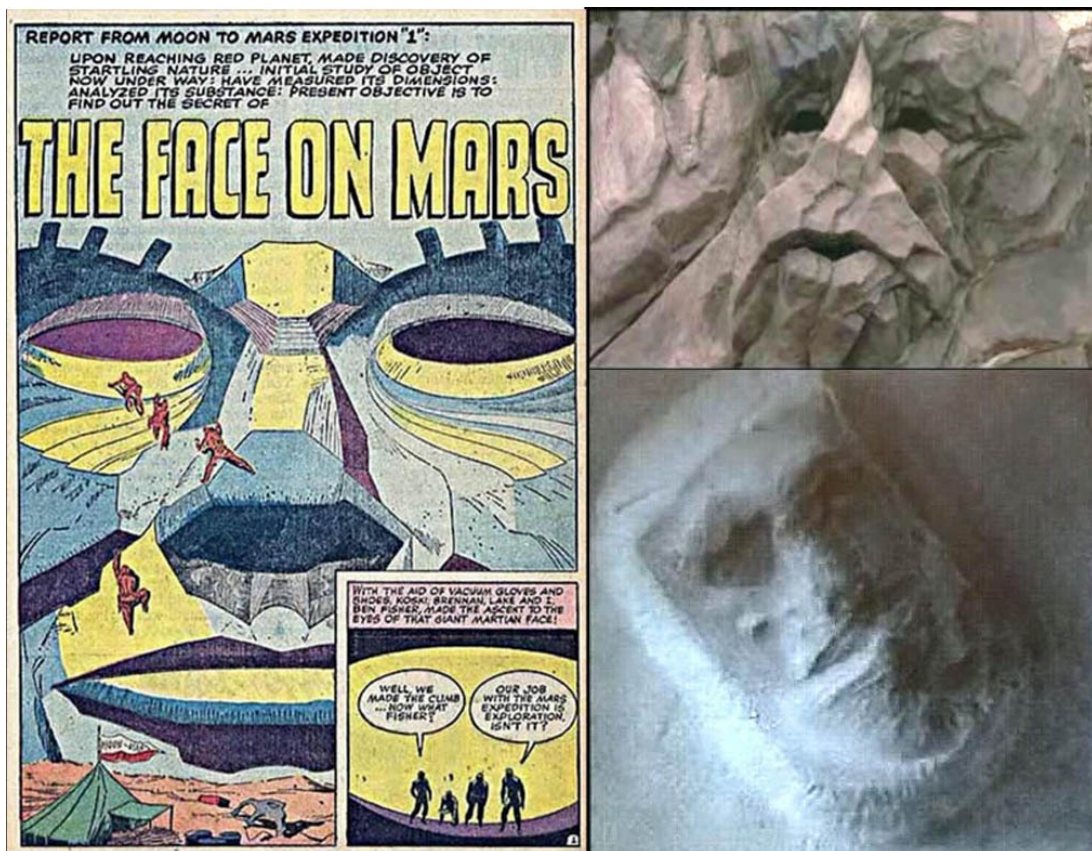
Mountains of Mars

The fact that the Twin Towers are an Aker symbol means that they are also the Mountains of Mars, which appear between the two sphinxes or lions. This idea is reinforced by the fact that iron/steel is the metal associated with this Roman God of War. Furthermore, it is known that pieces of the wreckage of the towers were melted down to form protective guards on the arms of the NASA Mars Rover Opportunity. This move was criticised by some, who saw it as tantamount to removing evidence from a crime scene and tampering with it. If one were trying to hide any forensic evidence, shooting it into space to another planet is certainly a good way of going about it. Others perceived this curious move, as part of a ritual event involving the Red Planet and the God Mars. The image of the Mountains of Mars also appears in the film Return to Oz, when Dorothy and her friends escape from Mombi's castle and fly over the Deadly Desert to reach the Nome King's twin peaked mountain; the Mountain's of Mars.



A view from the bottom of Nome Mountain (Left). Dorothy in the presence of the Nome King (Right). Notice the interlocking hexagonal stones beneath her feet, like the Giant's Causeway.

When Dorothy enters the chamber of the Nome King, we again see the hexagonal pattern of the Giant's Causeway, which — as I have already pointed out — was the inspiration and foundation of the fashioned stone, of modern masonry and therefore civilisation itself. One famous mountain on Mars is the 'Face on Mars' in the Cydonia Plane. This image was originally captured by the NASA Viking orbital satellite in 1977. Oddly enough there is a comic book from the 1950s which deals with a similar idea long before the face was even discovered. The face of the Nome King, as it appears on the side of Nome Mountain (Mountain of Mars) is similar in appearance to this face also.



Three different versions of the Face on Mars.

Another symbol related to the Mountains of Mars is the God Janus, with his two heads. Recall that Mombi's Wheelers also have two faces. This means that each Wheeler is in fact two beings, in some sense, bringing their total number from 12 to 24, just like the number of hours in a day. Since the Wheelers are closely associated with the Zodiac, this means that the Zodiac is in some sense twice the number that it appears to be. I will address what this means in a later chapter. For now, I would like to return to the similarity between the Wheelers and the statue that appears inside the pyramid in the movie 'Fifth Element'. Recall that the statue was a powerful weapon that was used to destroy the approaching world of the Great Shadow (Apophis or Nemesis). The energy beam from the statue transforms the supernatural intelligence of the Great Shadow into an ordinary planet, which then becomes a second moon of the Earth. When we look at the Face on Mars, we see that it is also turned up to the Heavens. Could this fact mean that the Face on Mars is a weapon of some kind, or possibly a means of terraforming Mars?

Perhaps there exists a key hidden on Earth, or on Mars, that will allow future explorers to enter into the Martian monument and activate a mechanism, much as Dorothy does to Tic-Tok that will allow for a total transformation of the 'Red Planet' from a barren wasteland into a hospitable and fertile landscape.

VI

Lilith

The wikipedia article on the Kabbalah states “It is hard to clarify with any degree of certainty the exact concepts within kabbalah. There are several different schools of thought with very different outlooks; however, all are accepted as correct.” The reason for this confusion arises from conflicting viewpoints. Some people view the Kabbalah as merely a religious practice or area of study within Talmudic Judaism, while others would view it as a complete religion with its own separate belief systems. An example of the former might be an Orthodox Jew who after reaching the required age of 40 begins to study the Zohar. In this sense the Kabbalah is merely supplemental to his learning. Whereas someone who ascribes to the religious ethos of Lurianic Kabbalah could rightly claim to be a Kabbalist by religion.

We have already seen that the Kabbalists have a rich and complex tradition of folkloric imagery going right back to the Finnish epic of the Kalevala in the 2nd Century AD. Finding out exactly what the Kabbalists believe however is more difficult, firstly because of how open it is to different kinds of interpretations, secondly because of the fact that it is so secretive, and thirdly because not all Kabbalists appear to be aware either of the history of their faith or its origins or the meanings of most of its teachings within its historical context. We have dealt a lot with the third part already, so our focus will be on the first part. What we are interested here is not about what the bulk of Kabbalists believe, but rather the range of their beliefs. As such we are interested in the potential scope and not necessarily the actual set of beliefs ascribed to the religion.

For instance, lets say we wanted to know what Islam teaches about infidels or non-Islamic societies. To begin with we can look at the majority of Muslims in the world (some 2 billion, by current estimates) and see that the majority of Muslims appear to follow an interpretation of the Koran which makes them peace-loving and affable, for the most part. However, and as we are painfully aware, certain teachings within the Koran call for Islam’s violent spread into other countries. It calls for the original culture to be oppressed, subjugated and if it fails to comply with the wishes of Islam ultimately erased from existence and history. Now do all Muslims practice this? No. But do certain elements in their religion call for this based upon the teachings of Islam? Without question.

Now lets say that one of these more radical groups were planning some kind of attack on your capital city. And imagine that you are a detective interviewing one of them, in the weeks and months leading up to the attack. Do you think that he is going to tell you his plans and jeopardise the mission? Of course not. He is going to stay quiet and tell you what he thinks you want to hear. He will tell you that he is very happy living in your country and enjoys the various social benefits that your government afford him. Based on this you might think he is telling the truth, but given that you are aware of the Muslim teaching of ‘taqqiya’, which permits Muslims to lie about their beliefs, if they are feeling in anyway threatened, this would be unwise of you and potentially deadly for yourself and others to trust this.

Now that we have this method marked out, we can apply it to the Lurianic Kabbalists and ask: What do the Lurianic Kabbalists teach about the out-group (or non-Jews) in their religion? Again if we were to ask them, they might tell us that they ‘love’ the Gentiles (goyim) or that they were ‘indifferent’ about them. And perhaps most of them do feel this way. But, since we are dealing with a group that is inherently secretive and is therefore not averse to lying about their beliefs in order to further conceal them, it will be necessary for us to examine their beliefs in detail and ask; What is the range of potential belief systems that could emerge from this set of initial views or principles?

While this plan is not fool proof, or without its pitfalls; If we deem our interpretation of Lurianic Kabbalah to be logically sound and consistent, we have a high degree of probability that at least some of its adherents will have come to the same conclusions as ourselves and thus we will have a deeper understanding of what the Lurianic Kabbalists believe, why they believe what they believe, and how this set of beliefs causes them to act towards non-believers.

In order to do this we need to go back to the beginning of Lurianic teachings to the first man, who was Adam Kadmon (the same Adam as Adam and Eve from the Garden of Eden). Jewish people claim to be directly descended from Adam. You might think that this means that all people can claim this right, since Adam was the first man; But this is not the case. Recall that after Adam and Eve disobeyed God and ate the fruit of the Tree of Knowledge, they were cast out of Paradise and left to fend for themselves. However, in all of the visual representations of this event, we see that there were already people living on this fallen planet before they arrived. These are the Gentiles.

As we can see, these people never enjoyed God's favour in the Garden of Paradise and were forced to till the soil they were created from and would eventually return to. They are seen throughout the later Bible and are known by various names; the Egyptians, the Canaanites, the Hittites, the Babylonians etc. The specific origins of these people was never explained in the context of Judaic beliefs and nor was it ever necessary to explain it, as these people lacked a covenant with God.

It wasn't until, the first millennium AD, with the publication of a Jewish satirical work called the 'Alphabet of Sirach'⁶⁰ that an explanation on the origins of the Gentiles emerged and with it the introduction of Adam's first wife Lilith. This story became part of Jewish folklore in the Middle Ages and was eventually adopted and developed extensively in the Zohar, and later still in Lurianic Kabbalah. Lilith was created by God alongside Adam, long before Eve was conceived of, but she refused to obey Adam and went off with the Arch-Angel Samael. This coupling is said to have given rise to many other Liliths and demons who go abroad and "up and down"⁶¹. Lilith is seen as a witch or an old hag, who is in some sense responsible for the introduction of evil into the world. This makes her related to Hecate (Goddess of Witches) and therefore to the Hecate Triformis.

This brings us to the theology of the origins of evil within Kabbalistic belief systems. As one commenter on a Kabbalistic forum put it; "there is no "evil" as such, but the absence of the positive." Later on this same commentator recounts this observation; wisely so in my opinion. The proclamation; "evil is the absence of good" is much the same as saying, "darkness to be the absence of light". However, knowing this won't help you much if you are lost, alone in the woods at night without a torch. The point this commenter was trying to make goes back to the Kabbalistic belief in the Ain Soph, which is the Absolute or all-pervasive energy of the cosmos. The Ain Soph created the Universe by removing a part of its energy from a small region of the Infinite. In so doing it revealed the Earth and the Heavens. As such, the Universe is fundamentally the absence of God and since God is all-Loving, the Universe — according to this logic — is the absence of this Love and therefore "evil". This idea of the material universe being evil is Gnostic in character, but that does not mean — as some like to insist — that this idea is either evil or anti-Christian; For it is written in John 2:15-16; "Do not love the world or anything in the world. If anyone loves the world, love for the Father is not in them. For everything in the world — the lust of the flesh, the lust of the eyes, and the pride of life — comes not from the Father but from the world."

Since the Universe is in some sense the absence of God and since the only goodness comes from God, it follows that all those who are of God and carry his divine

⁶⁰ What is the obsession with alphabets? I wonder...

⁶¹ A crude image referencing sex, meaning that the 'Liliths' and the demons continue to procreate together afterwards.

spark are good and all those who don't are evil or demons. Adam, Lilith and Eve carry the spark (albeit in different forms), however many of Lilith's children do not carry it and are therefore called 'demons'. While in Christianity and other religions 'demons' are seen principally as non-human entities or as entities with animal characteristics, the Kabbalists see them as the lineage of a 'wayward woman' and the blind archangel Samael. Medieval Kabbalists call the progeny of this unGodly, evil union; 'Sitra Achra' (the "Other Side"), or the Kelipot/Qliphoth (the "Shells/Husks"). All humans are shells and husks, as the human body is a temple for the Holy Spirit, which is the soul that gives light and life. However, the "shells" or "husks" referred to in this sense are "empty vessels" which contain no essence or spark of the creator. It is this primary lacking which earmarks these people as lesser, or 'demonic', and not of God's Chosen. So who are these "husks"?

To answer this we need to understand who Lilith is. According to the Wikipedia page on Lilith, the term *lilith* or *lilit* means "night creatures", "night monster", "night hag", or "screech owl" in Hebrew. It first occurs in a list of animals in Isaiah 34:14 "Wildcats shall meet with desert beasts, satyrs shall call to one another; There shall the Lilith repose, and find for herself a place to rest." Isaac Lurian interpreted this to mean that Lilith (the Whore of the Night and Mother of Demons) would have her redemption and rest with the Messiah.⁶² It is clear that the Prophet Isaiah did not intend this meaning, as he had never read or heard of Lilith in this context before. Be that as it may, it would appear that the only sound interpretation of Lurian's teaching is that 'Lilith' refers to any female Gentile and Samael or 'demon' refers to any male Gentile.

From the Wikipedia article; "According to Isaac Luria (1534–72) and other commentators on the Zohar, righteous Gentiles do not have this demonic aspect and are in many ways similar to Jewish souls. A number of prominent Kabbalists, e.g., Rabbi Pinchas Eliyahu of Vilna, the author of *Sefer ha-Brit*, held that only some marginal elements in the humanity represent these demonic forces. On the other hand, the souls of Jewish heretics have much more satanic energy than the worst of idol worshippers; this view is popular in some Hasidic circles, especially Satmar Hasidim."⁶³

What this passage reveals is that there is different and contradictory views within Kabbalism on this matter. As I stated earlier we are not interested in these differences of opinion; *per se*, but rather in the range of possible opinions on the matter. There would range from the most diplomatic and compassionate interpretation, right through to the most extremist. It should be noted, however, that the basis for all of these beliefs are that Gentiles i.e. non-Jews are all demonic at a basic level. No matter how you sugar coat it, you cannot get away from this one basic assumption. Therefore the list of all possible Kabbalistic beliefs on this issue, from most charitable to least, is as follows;

1. The Gentiles can rise above their demonic nature by adopting an attitude of righteousness and fall just as easily, and a Jew who is heretical can become even more demonic.
2. Gentiles can rise above their demonic nature, and Jews can be equally demonic, if they fail to follow the Law.
3. Gentiles are not able to change their state and will always be demonic. But Jews can still be demonic, if they fail to follow the rules.
4. All Gentiles are demons and in no way deserving of redemption, whereas all Jews are saved; the Chosen Ones.

⁶² This begs the question if Leeloo (the Fifth Element) is actually Lilith come to redeem herself.

⁶³ <https://en.wikipedia.org/wiki/Kabbalah>

The last one here is obviously the most extreme and biased of all viewpoints. How many Lurianic Kabbalists do you think would hold true to a belief of this kind? If we go back to the Muslims for perspective, an estimated 30% of Muslims hold radical or extremist views. If we look at Judaism, as a whole, it is likely that this number is much smaller. For one thing many Jews are secular and ascribe to Marxist values. And of those that are religious only a small percentage of them could be classed as true practicing Kabbalists i.e. having the Kabbala as a religion. Based on the process of elimination, I'd say that we are dealing with between 20-30,000 people who are practicing Kabbalists. I doubt that 30% of this group hold the extreme views listed in Number 4, but it may be closer to 10 or 15% that is still potentially 2,500 people who hold these extreme views. There may be some small percentage of these Kabbalists who have access to the capital to do something about it, lets say about 500.

Now suppose that you grew up in a tradition that was incredibly secretive, but which promoted the idea that you and your people were chosen and that the rest of the people who did not belong to your group were actually 'demons'. Do you think that you would have the same compassion for these out-group people as you would have for your own kind? Do you think as you grow older and the stakes are raised that you would draw back from pulling the trigger on them, if you felt that the fate of your people depended on it? You might like to think you would, but I'm telling you now that the chance of that happening is vanishingly small.

Now that you understand this, it becomes easier to see how a group of deranged Kabbalists might go about destroying the Twin Towers in order to plunge the US into another war in the Middle East. It also explains why Kabbalists and Ashkenazi Jews in general are trying to to upset and derail normal male-female interactions within society, by backing feminism (Lilith's group). It might explain why they are actively perpetrating a war against White Christian men in the media and in the law courts. I would like to point out that we are likely dealing with a vanishingly small group of people here, but nevertheless it is a group with enormous influence and control over both Kabbalist and non-Kabbalist alike.

The Swan Dress

The preoccupation with Gentile women (Lilith) comes from the fact that Jewish culture places Lilith alongside Adam Kadmon (their Messiah), whereas Gentile men are considered to belong to the demonic Samael. It is clear that the Kabbalists have no problem in using Gentile women to promote their agendas: Norah Jones, Kathleen Turner, Madonna, Mila Jovovich are all good examples. But perhaps the best evidence I have seen of a direct link between 'goyim' women and Lilith was at the 2001 Oscars, when Bjork was seen wearing her famous swan dress.

One of the visual depictions we have of Lilith is from John Collier's painting of the same name. When we compare Bjork to the John Collier's depiction of Lilith, we see numerous similarities. The position of the snake's and the swan's head are almost identical in each case. Even Bjork's downward glance is reminiscent of Collier's subject, as well as her sexually suggestive pose. If we look at Bjork's shoulder we see that she has a Viking Compass tattoo, which is a Scandinavian sigil meant to help sailors find their way in stormy weather. This is interesting as it marries two of the most important aspects of Kabbalism that we have looked at so far i.e. Nordic Runes and maritime exploits. Lilith is also known specifically as a 'storm demon' in Sumerian mythology. Given all this is, it is perhaps not surprising that Bjork should figure so prominently in the rituals of the Kabbalists and on the eve of September 11th 2001, no less.

It is perhaps interesting to note that Bjork is in a long term relationship to artist and Freemason Matthew Barney, who created the Cremaster Cycle. Does this represent a marriage to Samael in some sense, or would that be stretching it? Possibly...

It is also worth noting that Bjork recorded a song entitled Lilith with Plaid, a British electronic group, but it is unclear whether this is really relevant. What is relevant is the fact that Bjork's first band was called KUKL, which means 'Witchcraft' in Icelandic. Clearly at some point Bjork had an interest in witchcraft. Remember that the Goddess of Witchcraft is Hecate, and again we have the word 'craft' which denotes with 'ship'.

In Shakespeare's *MacBeth*, Hecate gives a soliloquy and aids the three witches in their spells. At the approach of Macbeth, one of the witches intones; 'By the pricking of my thumbs... Something wicked this way comes...' It is worth noting here that thumbs being pricked here does not belong to the witch herself⁶⁴, as you might expect, but rather to an unnamed pilot of a galleon; "Here I have a pilot's thumb, wrecked as homeward he did come."⁶⁵



Similarities between John Collier's painting *Lilith* and Bjork as she appeared at the 2001 Oscars wearing her famous swan dress. Notice that we have the same propensity to represent the serpent as a bird, just as was seen with Billina in *Ozma of Oz*.

⁶⁴ Indeed it cannot be so, as it is well known that if so much as a blood of a witch's blood falls to the floor, her power is lost forever.

⁶⁵ The witches also cast a spell on the captain of a ship named the *Tiger*, as it and its crew are returning from Aleppo; "Weary se'nnights nine times nine Shall he dwindle, peak and pine: Though his bark cannot be lost, Yet it shall be tempest-tost." Nine times nine is once again 81, just like the cubic stone, therefore the ship and the stone are synonymous.

If you notice in the image on the right, Bjork is striking a very suggestive pose. She is brushing aside the folds of her dress to reveal more of her leg. But look where her thumb ends up. It is as if she has subconsciously placed it there as a kind of ersatz penis. If the thumb is representative of a rudimentary penis then by admitting to the act of severing the pilot's thumb, the witches are revealing themselves to have an agenda of emasculation⁶⁶, or at the very least that of female empowerment i.e. feminism. This is interesting, because Lilith has always been viewed by Jews and Kabbalists alike as the archetypal feminist protagonist, particularly in her refusal to be obedient to Adam. There is of course nothing at all 'archetypal' about this concept, since it was created sometime in the last two centuries, but it shows the propensity towards feminism in modern Judaism, as a means to undermine society. Bjork herself would be seen today as an 'empowered' feminist archetype, which is probably why she was co-opted for this role by the scheming Hollywood Kabbalists.

Something Wicked

We have seen a conjunction between the witches, the Hecate triformis, and the galleon before, but now it appears with the addition of a new element; that of the severed thumb. This links back to James Joyce's mention of the "thumb" with the "Skull and Crossbones" in *Finnegans Wake*. Therefore we can ask; "What do severed thumbs have to do with pirates?"

The answer to this might surprise you, as it appears to point back in the direction of the Scarabbean Secret Society and therefore to the Skull and Bones fraternity at Yale. This is interesting, as it might give us a history of these two organisations that we had never considered before and shed new light on the personalities and motivations behind the actions of some of its most prominent members; George Bush Senior, George Walker Bush among them.

The focus of this new investigation is John Murrell; a highwayman (bushwhacker), horse thief, slave trader, and confidence trickster who worked the Mississippi River and the Natchez Trace between 1820 and 1830. He was believed to be the head of a secret criminal network known as the Mystic Clan; or alternatively The Mystic Clan Confederacy, which was primarily made up of racially mixed social outcasts (Melungeons and Redbones) and was estimated to number anywhere between 300 and 2,500 members, as reported by the newspapers at the time. Murrell's legendary status as a criminal saw him branded a "land pirate" and he was eventually arrested for stealing slaves and selling them back into slavery for a tidy profit.

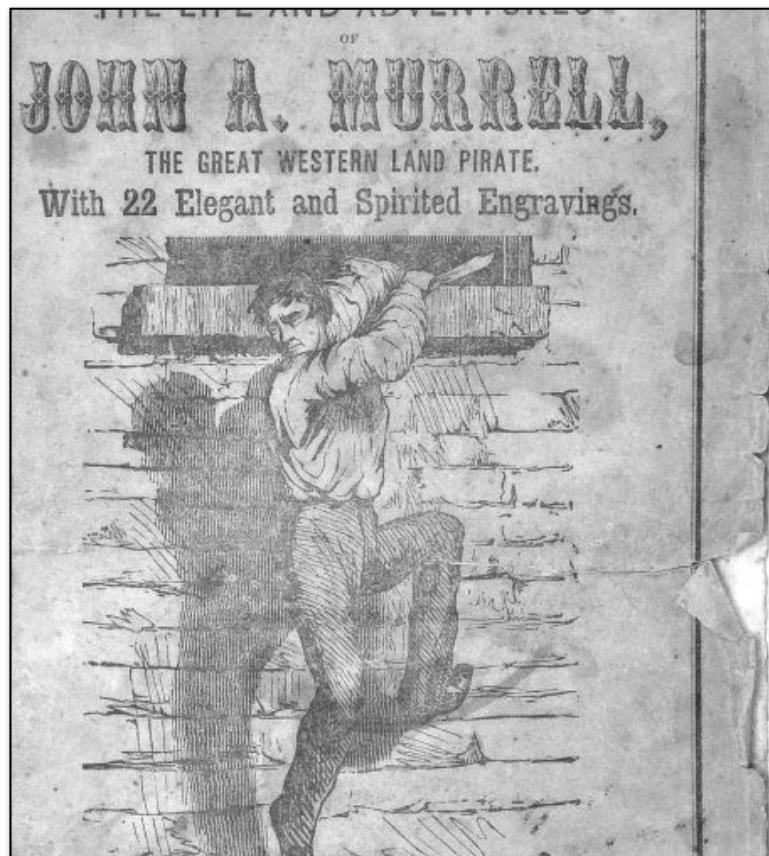
The chief orchestrator of his arrest was a man named Virgil Stewart, who infiltrated Murrell's gang in an attempt to gather evidence. This evidence formed the basis of the 1835 pamphlet; "A History of the Detection, Conviction, Life and Designs of John A. Murel (sic), The Great Western Land Pirate"⁶⁷, which was published under the pseudonym Augustus Q. Walton, Esq. The pamphlet described a complete catalogue of Murrell's crimes. He was said to walk along the Natchez Trail befriending travellers only to cut their throats and steal their money and horses. He was also an accomplished confidence

⁶⁶ This idea of emasculation also relates to Matthew Barney's work, as the title of his work 'Cremaster Cycle' is a medical term which describes the raising and lowering of the male testicles in response to stimuli such as cold, heat and existential threats.

⁶⁷ The full title is as follows; "A History of the Detection, Conviction, Life and Designs of John A. Murel (sic), The Great Western Land Pirate: Together With His System of Villany and Plan of Exciting a Negro Rebellion, and a Catalogue of the Names of Four Hundred and Forty Five of His Mystic Clan Fellows and Followers and Their Efforts for the Destruction of Mr. Virgil A Stewart, The Young Man Who Detected Him, To Which is Added Biographical Sketch of Mr. Virgil A. Stewart."

trickster, playing the part of a travelling preacher, distracting his congregation with his sermons, while his band of thieves took the opportunity to go off with their horses.

But what earned him infamy as a dangerous criminal mastermind was his plot to takeover the towns of Natchez, Mississippi and New Orleans by inciting an uprising among the African slave populace. Murrell had promised the support of the Mystic Confederacy to the slaves, in the event of any uprising. He promised the slaves that if they were successful in their revolution, they would be able to “pick out a white woman for himself”. Initially, the date for the uprising was Christmas Day 1853, but it was postponed to July 4th of the following year. News of a slave uprising was received with no small amount of concern from the public and swift measures were taken to quell any possibility of an attack, long before it could happen. The chief ringleaders of the slave revolt were summarily rounded up and executed.



Cover for 'The Life and Adventures of John A. Murrell; The Great Western Land Pirate.
Notice how there are 22 'Elegant and Spirit Engravings'; probably just a coincidence.

Despite the seriousness of these allegations, Murrell himself denied ever having killed anyone and the lack of evidence against him meant that he was only ever sentenced for the crimes of horse and slave theft. In light of this, some historians have concluded that Murrell and his two brothers were little more than “inept thieves” whose only real success was in bankrupting their father financially for bail money, over the years.⁶⁸ Murrell was eventually released from jail in April 1844 and died in Pikeville, Tennessee six months

⁶⁸ Given that their father was a Methodist preacher, I find it unlikely that he would wish to publicly associate himself with the crimes of his sons. It is, therefore, unlikely there would be any record of him having provided the bail money, and I certainly haven't seen any. Unless, of course, these researchers are talking about the bail money, he may or may not have provided after his sons; presumably very public arrest and trial, for the role they played in the Reverse Underground Railroad. But if this is indeed what they are referring to, then we cannot use the fact that Murrell was a down on his luck criminal to discredit Virgil's name, when it was Virgil who made the arrest possible in the first place...

later. His body was taken and interred in Smyrna First Methodist Church Cemetery in Smyrna, Tennessee (his home state), but it did not remain there for long. It appears that disgruntled locals, harbouring a chip on their shoulder against the Grand Master of the Mystic Confederacy set about exhuming his corpse.

It is reported that the grave robbers let his body be ripped apart by dogs, but not before taking a few souvenirs of their own; namely his head and one of the man's thumbs. The head toured around local state fairs preserved in formaldehyde, as a side show, before being lost. The thumb was eventually donated to the Museum of Tennessee where it is still on exhibit today, wrapped in its own make-shift miniature coffin.

Before Murrell died, he is said to have boasted "that half of the Grand Council of his Mystic Clan was made up of 'men of high standing and many of them in honourable and lucrative offices.'" At the time when he was set to give a deathbed confession, one of his compatriots is recorded as having said, "My God, John. Don't give us all away."⁶⁹ If the Mystic Conspiracy extended into the highest levels of government is it possible that it is still active today and if so what form would it take? To answer this question we must look for a thread between the information we have gathered on John Murrell and other secret organisations operating in high society today.

The attentive reader may have noticed that there are a number of bizarre coincidences cropping up here. For instance, John Murrell was born in either in Jackson (or Willson County) Tennessee, which — you will recall — is the same state where the Scarabbean Secret Society is based. Virgil Stewart's pamphlet was published around the same time when the Yale Skull and Bones fraternity was founded; 1835. Not too mention the fact that SBT has a similar morbid fascination with bodily relics.⁷⁰ Virgil's account of the Mystic Clan's meetings state that they had at least two degrees and secret handshakes that they practiced and shared with one another. The geographic locations, pirate themes and criminal activities of both the SSS and Skull and Bones suggests a direct link between these two organisations with that of Murrell's Mystic Confederacy.

It is also possible that a link might exist between the Mystic Confederacy and the Ku Klux Klan (or KKK) owing both to their geographic location and the fact that they were supposedly started by a Jewish Freemason named Albert Pike in 1865. The KKK also made use of the word 'mystic' to describe themselves and the use of the letter 'K' in place of 'C' (Klan, Kalendar etc.) suggests an ideological link to the Kabbalah. You might be wondering how an organisation like Murrell's, which claimed to have the freedom of slaves in its interest and was seemingly made up of so many mixed race individuals could have anything to do with the Ku Klux Klan, who were obviously pro-slavery and anti-race mixing. But you have to understand that the aims of these two organisations were identical. They both sought to implement a race war in the United States and to fracture the society along racial lines.

The Gold Beetle

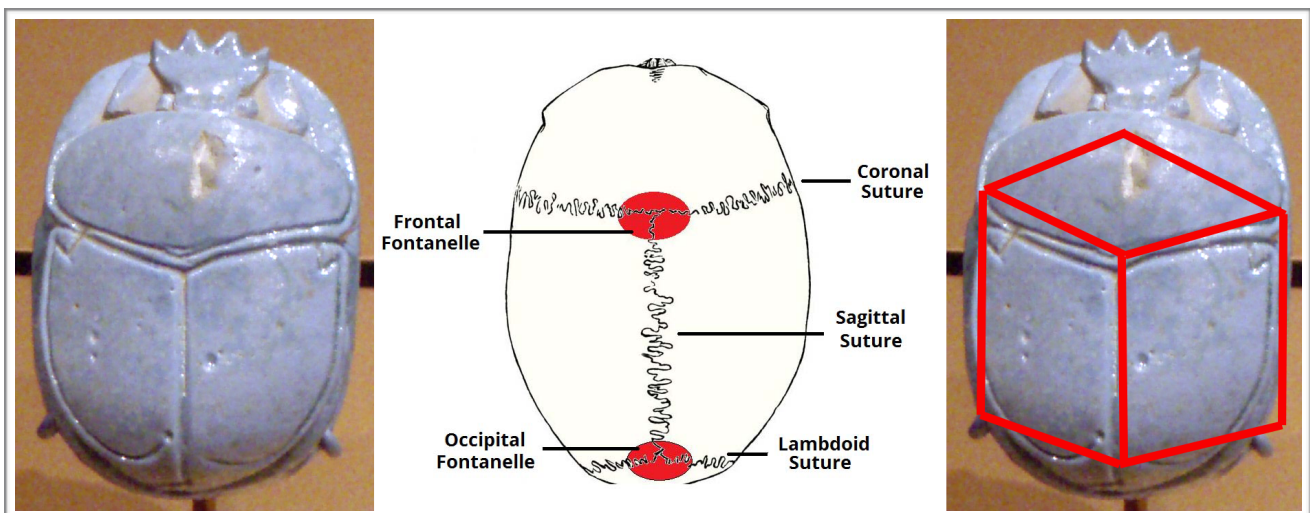
There are more connections between the symbols of scarab beetles, skulls and pirates that we should briefly look at. Take for example the story 'The Gold Bug' (1843) by Edgar Allan Poe, which features a rare kind of scarab beetle that is gold in colour and, according to the story, may even be made from gold. The story involves a man named Legrand, who is in possession of the beetle and a map to Captain Kidd's buried treasure. The map takes them to a tree. On the seventh limb of the tree they discover a skull, high

⁶⁹ <http://www.tellicotimes.com/Murrell.html> 'John A. Murrell' by Lowell Kirk

⁷⁰ The Skull and Bones Trust are said to have been in possession of the bodily remains of Geronimo for roughly a century.

up in the branches. Next Legrand gets his 'Negro' servant Jupiter to climb up into the tree and drop the gold beetle through the 'left eye of the skull', so that he can determine the point at which it lands on the ground. From there he is able to draw a series of trigonometric lines to the base of the tree and from there to Captain Kidd's treasure. The story then details how it was they came to discover the treasure map in the first place. Seemingly the map was a code written in a kind of invisible ink that only becomes visible when heat is applied to it. The narrator had been attempting to draw the scarab beetle on a sheet of paper when he noticed the appearance of a skull on the page and this drew their suspicions to the treasure map in the end.

'The Gold Bug' appears to make a connection between the 'scarab' and the 'skull', just as we are making the connection between the Scarabean Secret Society and the Skull and Bones.⁷¹ The Golden Scarab also appears in another of other stories and films from all over the world. The Golden Beetle, for example, is a Chinese fairy story that explains how the dog came to hate the cat. This is also loosely allegorical for the times we live in today, where relationships between men and women are increasingly becoming fraught and hence this ties in with the Aker symbol.⁷² There was also a short coloured silent movie by Pathé called the Golden Scarab ("Le scarabée d'or"), which was made back in 1907. In the movie, a man wearing a turban burns a giant Golden Scarab in a sacrificial offering of some kind. The beetle then transforms into a six winged fairy who quickly returns the favour upon the turbaned man's head.



The mantel on the back of a scarab is geometrically and symbolically connected to the bones of the human skull and the cube; a fact which was known to Schwaller de Lubicz.

If the scarab beetle is equivalent to the skull symbol, then in a certain way the SSS symbol of the scarab and the crossed swords beneath it is identical to the Jolly Roger (or Death-head) of Skull and Bones. Another important factor linking the beetle to the cube is the number 6. The beetle has six legs just as a cube has six-sides.⁷³ But what is the single over-riding factor that unites all three symbols together, as they appear in Poe's story? I thought about this for a while, before I realised that the joins on the shell of the scarab beetle forms a tripartite configuration that is very similar to how the three squares join up to

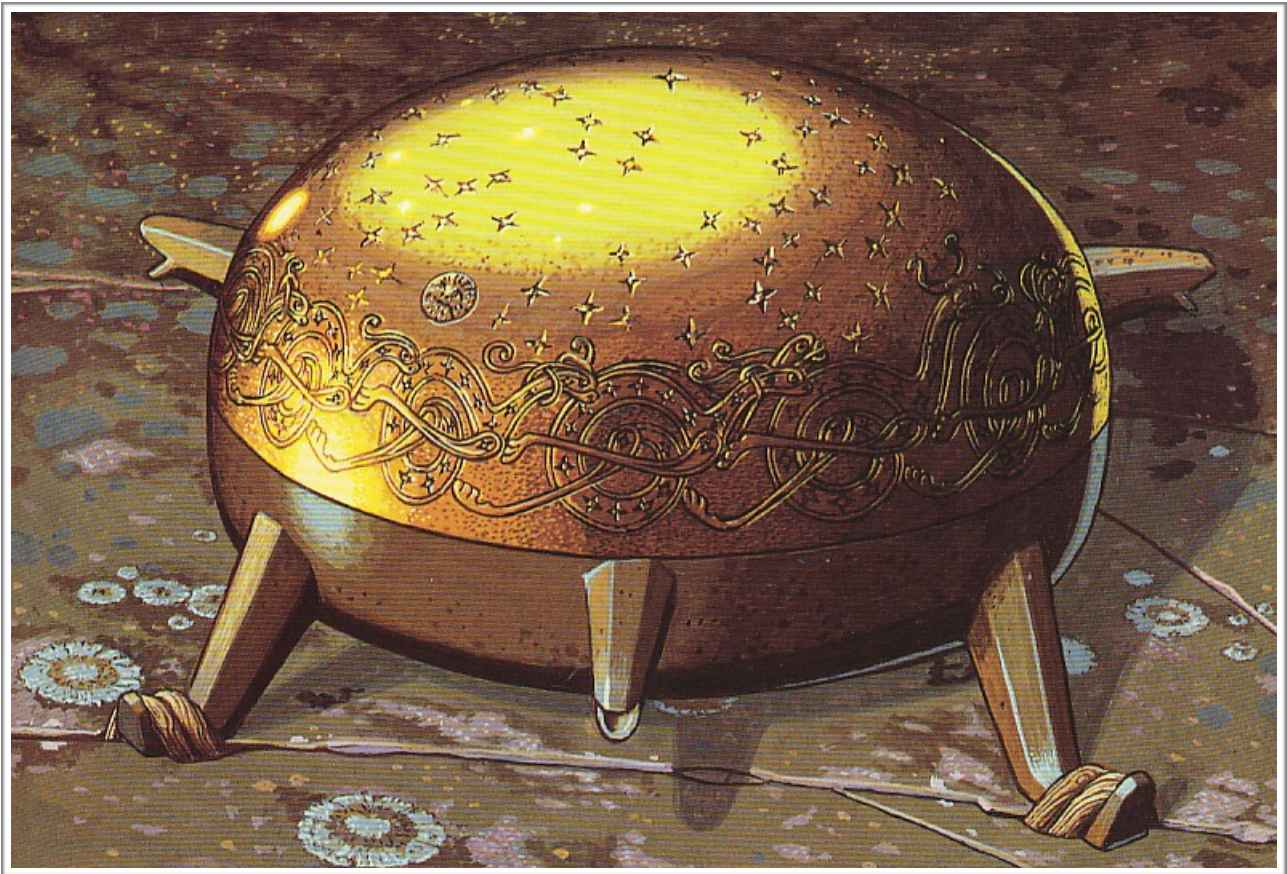
⁷¹ Perhaps Edgar Allen Poe was aware of this group of 'Land Pirates' and their secret plans and was trying to warn others about it. This might also explain why Poe died under such mysterious circumstances a mere six years later.

⁷² It also connects to Chaim Vital's understanding of a split between male and female after the Fall.

⁷³ Recall the number six is sacred to Judaism, as is a kind of skull cap called a 'kippah' which often times features a 'six-pointed' star or Star of David.

form a corner of a cube. In this way, the back of the scarab can be seen as a diagram of the cube. But what about the skull? How is a skull like a cube or a beetle, I thought? It isn't. But then I remembered that the human skull is constructed out of three main different bones; the occipital lobe, the frontal and parietal lobes, all of which come together to form the same tripartite configuration. Therefore the beetle, the skull and the cube are geometrically identical to one another.

It wasn't long after I had made this discovery that I found out Schwaller de Lubicz had made a similar discovery, which was published in his book 'The Temple of Man'⁷⁴ sometime in the late 19th or early 20th century. The book itself is an investigation of the Amun-Mut-Khonsu temple in Egypt, which he claims is a record in stone of the various anatomical and medical knowledge of the Ancient Egyptians, as it relates to the human body and particularly the skull. From this he was able to deduce the connection between the sutures of the human skull to that most important of symbols; the Scarab. It would be inappropriate for me to be too disheartened to learn that yet another of my seeming original discoveries has already been a matter of public knowledge for sometime now, as it has always been my contention that this knowledge has long been known and transmitted by a secret cult organisation of which Schwaller himself was aware of. Either that or my suspicions of being Schwaller de Lubicz's apprentice in a past life was more than mere conjecture.



The Sampo from the 'Kalevala' by Björn Landströmin.

This illustration of the Sampo from the 'Kalevala' looks uncannily like a Gold Beetle. Is this just coincidence or did the creator have something like this in mind? It is clear that the Sampo is meant to represent a star map with the Pole Star on top and the plough situated beneath it. Therefore, the seven visible dragons around its circumference must

⁷⁴ Not to be confused by 'The Temple in Man' by the same author.

represent the twelve signs of the Zodiac. Indeed, if we examine closely each of these dragons we see that they are not all the same. The one to the furthest right has ram's horns making it associated with Aries (the Ram). Beside that we have another horned dragon, which is Taurus (the Bull). Then we have a twin-headed dragon; Gemini (the Twins), which means that the remaining visible dragons are Cancer, Leo, and Virgo. Interestingly we have planetary body depicted as well, which looks to be the Sun. This tells us that the Sun is located at the end of Cancer and at the cusp of Leo. So some time around 22 July (22/7). . Perhaps this indicates the date the Sampo was crafted, or how it was crafted. 22 divided by 7 gives us an close approximation of the number Pi, from which we can derive the circumference of the circle of the Sampo itself. Also notice that the Sampo has a spout; suggesting that it might contained some kind of fluid, or 'the distilled essence of the Universe'. In this sense the Sampo may contain 'the Elixir of Life' and may be equivalent to the Philosopher's Stone.

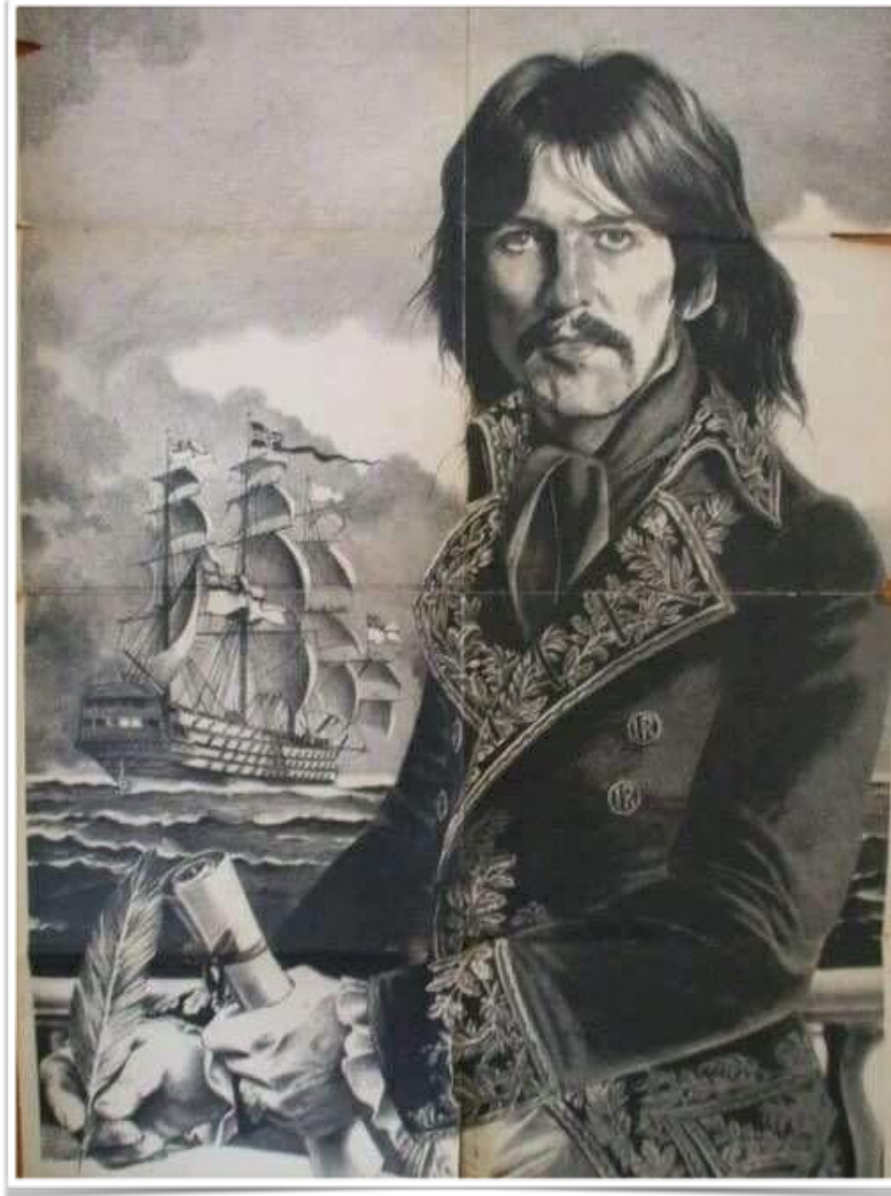
In Edgar Allan Poe's story of 'The Gold Bug' we see the skull and the golden beetle leading to the cube or the 'treasure chest'. Therefore the cube can be seen as some kind of treasure box filled with infinite treasures. We are compelled to think of the human head and brain in the same manner, therefore, as being some kind of 'Pandora's Box' (or cube) filled with dreams and nightmares. The point at which the three (or four) cranial bones comes together is called the fontanelle. This facet of human anatomy is an important part in many world religions to do with the Afterlife. The Buddhists, for example, believe that upon death the spirit of an enlightened man can escape through this hole towards a more auspicious incarnation. A much darker aspect arises from the perilous medical practice known as 'trepanning'. The roots of this practice go way back to pre-history, when it was believed that witch-doctors were releasing demons and spirits from the head's of the demon possessed. In actual fact, modern medicine tells us, the function of the holes acted to relieve pressure building on the brain due to blunt trauma or head injuries.

Such a dangerous procedure should only be carried out in an emergency emergency. However, there are cases where the procedure is done on normal healthy individuals. Apparently the Merovingian kings were accustomed to trepanning themselves in order to open their minds to the Cosmic, to share in strange visions of the future and experience long bouts of inspirational ecstasy. Whether any of this is true or not, I do not know, but that hasn't stopped small numbers of people attempting to recreate the procedure in order to experience a constant bliss. Needless to say, this is not a good idea and seldom ends well...

The Beatles

John Lennon, Paul McCartney, Ringo and George Harrison make up the four members of the 60s rock group known to everyone as the Beatles. The name of this band is obviously a play on the insect of the same name, a rule for keeping time in music and an artistic subculture which led to the emergence of the Beat Generation. Whenever we identify a new symbolic element of the puzzle, it is important to try to relate it back into the whole. It is easy to see how the four Beatles relate to the cube, which has four posted sides' but how do they relate to pirates? A quick search of 'beatles' and 'pirates' revealed this picture of George Harrison, and the fact that he appeared on Monty Python sketch show dressed as a pirate and sang a song called simply 'The Pirate Song'. This song made reference to 'Skull and Crossbones', the Jolly Roger, the British Broadcasting Company (BBC) and sodomy. The relationship between homosexuality and pirates is quite clear, although it appears that there is no way to tell if Harrison is being derogatory towards the Skull and Bones group and their aims, supportive of them or simply having a bit of fun at no one particular group's expense.

A number of interesting connections spring up here; to begin with we have the fact that Terry Gilliam, a member of the Monty Python group was responsible for the creation of the short movie called; 'The Crimson Permanent Insurance'. This short was incorporated into the 1983 movie 'The Meaning of Life' and featured a building sailing around the City of London. The same sketch later served as inspiration for Norah Jone's video 'Chasing Pirates'.

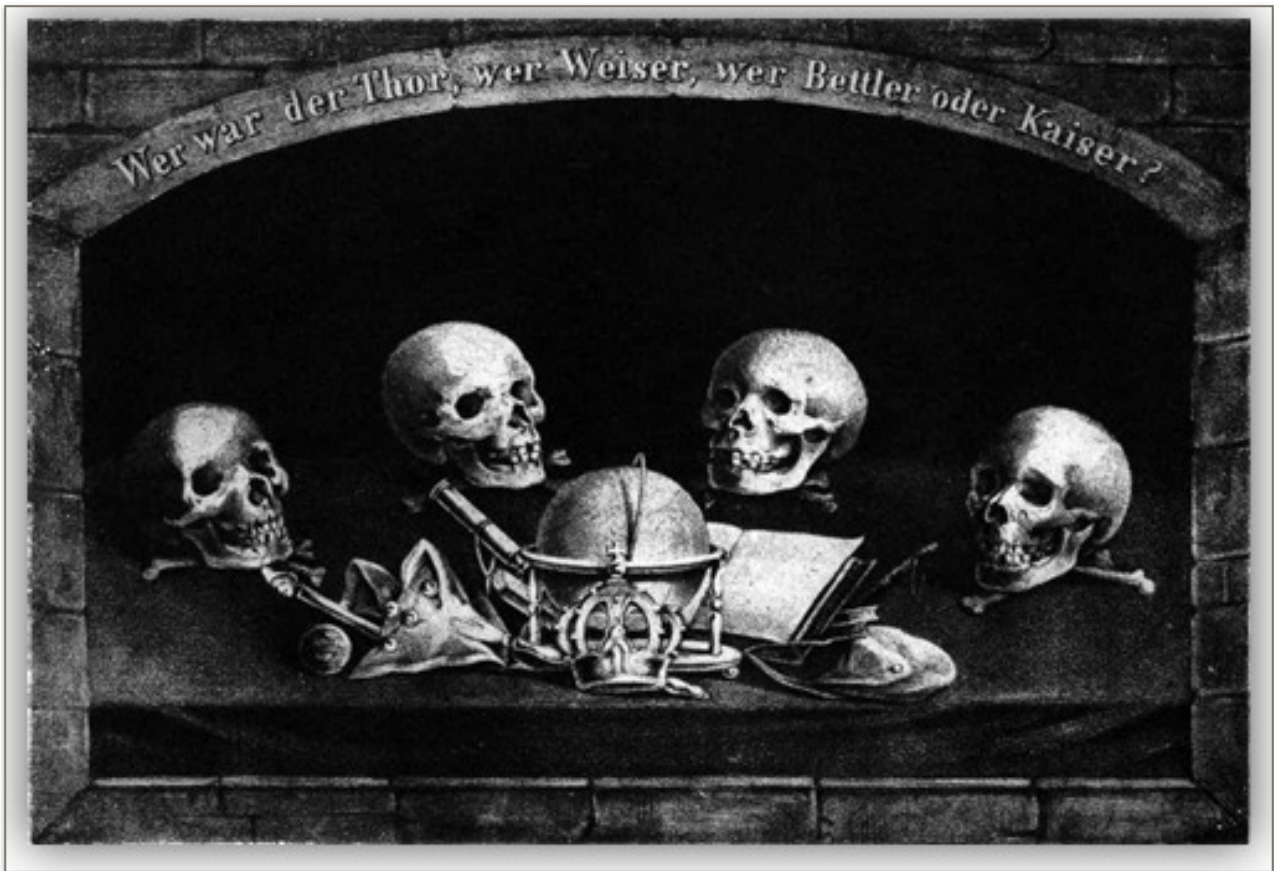


Ah-hoy there matey! George Harrison dressed as a pirate. Notice the letters 'JR' on his coat buttons, which either stands for 'Jolly Roger' or 'John and Ringo'.

Once again, if we have four beetles (Beatles), we need to find four skulls. Evidence of such was found by 'The Order of the File and Claw' — a group of Yale students who took it upon themselves to break into the Tomb (the Temple of the Skull and Bones Trust). They reported their findings to the world in a pamphlet entitled 'The Fall of Skull and Bones' in 1876. The part which concerns us reads;

On the west wall, an old engraving representing an open burial vault, in which, on a stone slab, rest four human skulls, grouped about a fools cap and bells, an open book, several mathematical instruments, a beggar's script, and a royal crown

(17,18). On the arched wall above the vault are the explanatory words, in Roman letters, 'We War Der Thor, Wer Weiser, Wer Bettler oder, Kaiser?' and below the vault is engraved, in German characters, the sentence; 'Ob Arm, Ob Beich, im Tode gleich.'



The four skulls, seen here around the globe of the Earth, represent the four cardinal directions and therefore the four elements. The skulls are the stones from the Fifth Element, in this sense.

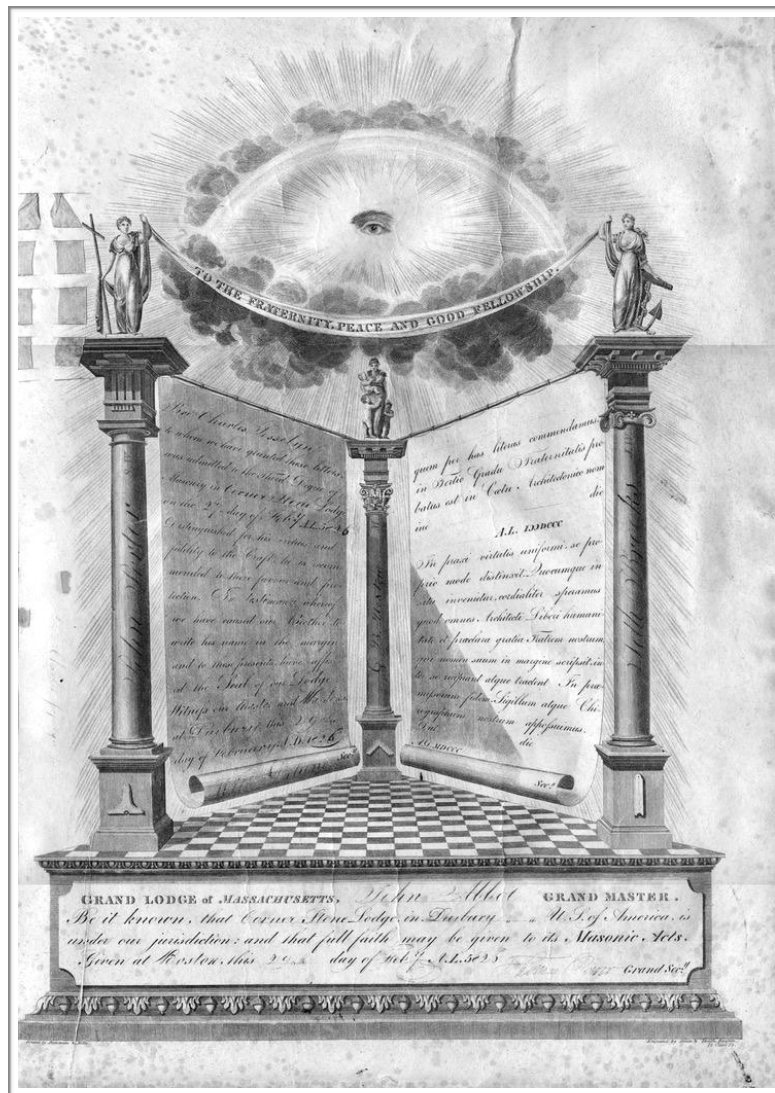
The translation of the German text is as follows; 'Who was the fool, who the wise, who the beggar, or the emperor?' And 'Whether poor, whether rich, equal in death.' This suggests that no matter your status (or lack of) in life death reduces all to zero. Another point that the inscription appears to make is that we are all by turns a little wise, a little foolish, somewhat beggarly, and somewhat royal. There is no reason to ascribe any of these traits to the four Beatles, although you can if you like.

Thor (or Tor) meant fool in German, although this word has somewhat fallen out of fashion today. The word 'beich' seems to have been a misspelling and should therefore likely be 'reich'. However, there is always the possibility that this pamphlet is itself a forgery put out there by the SBT with certain intentional errors and embellishments with which to delude the public with. It is the so-called 'Order of the File and Claw' who stated in their pamphlet that SBT were the 322nd chapter of a German Secret Society. If this proves to be the case and the pamphlet is a forgery, then 'beich' may refer to the artist Franz Joachim Beich, born in Bavaria in 1666. Beich's paintings tried to capture the Italian countryside in a realistic manner, but there is something deeply hallucinatory in his style nonetheless. The fact that he was born in 1666 is highly significant. Then again, so is this allusion to 'Bavaria', since this was also the birth place of Adam Weishaupt's Illuminati, an infamous German Secret Society and believed to be the one mentioned in the Order's pamphlet. Given this, it is plausible that the error is a red herring included to make us look in the wrong direction.

Returning to the image once more, we have four skulls (squares) around a globe of the Earth. The four squares make a cube. Perhaps this is referencing the mathematical ideal of squaring the circle, or in this case cubing the sphere. Ordinarily the square denotes space (and therefore matter) whereas the circle denotes time. Another possibility is that the four skulls represent the four horsemen of the Apocalypse. It would be funny (or interesting) if on the last days the four horsemen turned out to be John Lennon, Ringo, Harrison and Paul...

The Fourth Pillar

The document below is a Masonic Diploma, issued by the Grand Loge of Massachusetts. In this image we again see the now familiar three pillars of Masonic and Kabbalistic thought. Ordinarily, the middle pillar is shown to be of a smaller stature than the right and left pillars, in effect diminishing its importance. But here we see that it is not in fact any smaller, it is just further away; also notice how this configuration of items makes the letter 'M' for Mason. Beneath the pillars are a black and white tiled floor, known as a tracer board in Masonic lore and the pillars are placed on the corners of this tracer board. Where else do we see a pattern like this with pillars placed in the corners?



Diploma of the Grand Lodge of Massachusetts. Notice the strange imprint on the lefthand side of the image that looks like the sails of a ship.

That's right... A chess board. Usually on a chessboard we have four rooks or castles that occupy the four corners of the board. Enochian magic, invented by Sir John Dee and his associate Edward Kelley, also makes use of matrixes of this sort and has reference to the four watchtowers. The four watchtowers are equivalent to the four pillars of the Earth, which are supposed to support the flat Earth model of the Ancients. In Ancient times, it was believed that the flat Earth rested on the backs of four elephants, who in turn stood upon the back of a giant tortoise. In reality the four elephants are actually the four elements in disguise and therefore relate to the four cardinal directions; North, South, East and West.

This message also appears in Shakespeare's play Macbeth. When the witches cast their spell against the captain of the Tiger ship, they refer to themselves as 'posters of the sea and land'. This is interesting because there is only three of them. Hecate, Goddess of the Witches makes up the fourth and invisible poster of the world, from which they draw their power. As such we see that the three witches become four.

*The weird sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about:
Thrice to thine and thrice to mine
And thrice again, to make up nine.
Peace! the charm's wound up.*

Looking at the Masonic Diploma, we can ask what directions the three pillars represent? To do this I would need to look at a film by director Stanley Kubrick. Kubrick has been connected to the Cubic Stone and the 9/11 conspiracy, because of the similarity between the monolith in *2001; A Space Odyssey* and its resemblance to the Millennium Hilton hotel, where famed occultist Aleister Crowley conducted a magical rite. Kubrick's last movie *Eyes Wide Shut* deals with the occult activities of high society and the elite power structure. If we take the acronym of this title; EWS, we can see that it neatly translates to East, West, South. These are the three Masonic pillars above.

Looking at the Masonic diploma image then, we can ask; where is the fourth or Northern pillar? The answer is obvious; you yourself occupy the space of the Fourth Pillar stands and so are indistinguishable from it. The interesting aspect of the North pillar is that it is equivalent to the North Pole, or the Axis Mundi. So the next time someone says to you 'the world doesn't revolve around you' you can tell them that they are quite wrong. The Axis Mundi, as we know, is also equivalent to the Tree of Life, as it appears in the Garden of Eden. So, we can ask ourselves; are we the tree, or the apple, or the snake?

The Georgia Guidestones

Another important conspiracy theory in recent decades focuses on granite monument in Elbert County, Georgia, known as the Georgia Guidestones. The four stones are inscribed with 10 edicts and are repeated in eight different languages. The edicts call for a reduction in the worlds population down from its current number to that of just 500,000,000. How this population reduction is to be achieved is not mentioned, but it would presumably have to be carried out either through an enforced genocide or a carefully contrived media campaign that would teach people not to have sex or procreate. Arguably such a campaign has been under way since the feminist movement and AIDs epidemic became centre stage in the media, in the late 70s and early 80s. The guidestones are most often linked to the New World Order conspiracy, which is essentially a conspiracy of the elites who seek to create a One World government to enslave

mankind, however the majority of what is written there seems altogether innocuous and in many ways even desirable. The list of recommendations are as follows;

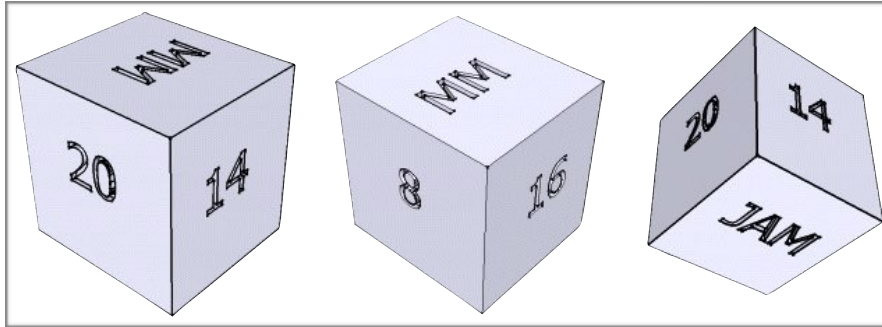
- Maintain humanity under 500,000,000 in perpetual balance with nature.
- Guide reproduction wisely — improving fitness and diversity.
- Unite humanity with a living new language.
- Rule passion — faith — tradition — and all things with tempered reason.
- Protect people and nations with fair laws and just courts.
- Let all nations rule internally resolving external disputes in a world court.
- Avoid petty laws and useless officials.
- Balance personal rights with social duties.
- Prize truth — beauty — love — seeking harmony with the infinite.
- Be not a cancer on the earth — Leave room for nature — Leave room for nature



The Georgia Guidestones

Some time in 2014, the exact date is not known, a 6 inch stone cube was found embedded in the North-East guidestone. The cubic stone was inscribed with the numbers; 8, 16, 20, 14 and the letters MM, and JAM. There has been a lot of speculation, on the internet and elsewhere, as to what the numbers and letters on the cubic stone mean, as well as to who put it there. But one thing is for sure, it was not placed there by the builders of the guidestones themselves. We know this because a video was posted on youtube of a man extracting the cube from the guidestones and breaking it into bits, before offering the pieces to by-standers. The identity of the man in the video is not known, but his activity

around the stones leads some people to suspect him either of being caretaker or connected to site in some way. This suggests that whoever placed the cubic stone there are operating with an opposite or rival agenda to the globalists behind the Guidestones.



Drawing of the Mystic Cube that was placed at the Georgia Guidestones in 2014.

My best guess is that the numbers refer to a date; 16th August 2014, which either represents the time the cube was made or when it was installed in the guidestones. The letters might refer to the initials or those who created it or the initials of the secret order and its founder. From this point of view, 'JAM' could stand for John A. Murrell and 'MM' could stand for 'Mystic Master' or something to that effect. This is plausible because Georgia is one of the Confederate states and therefore possibly of territorial interest to the Mystic Confederacy.

VII

The Mystic Sevens

On his death bed, James A. Murrell claimed the Mystic Confederacy had infiltrated the highest levels of government and top universities across the country. Could it be that both the Skull and Bones and the Scarabbean Secret Societies (SSS) are scions of this same criminal network? It is plausible. But are there any others contenders? One idea that came to mind was to look for senior secret societies in American Universities that had the word 'Mystic' in their names. Sure enough I found a group called the Mystical Seven. They were founded in Wesleyan University, Connecticut in 1837, which is around about the time that Murrell's Mystic Confederacy was supposedly disbanded. The Mystic Seven were the first to introduce the concept of college fraternities into the Southern States. They were so influential that for a time all college societies were called 'Mystic Associations' in Georgia.⁷⁵ Unlike most Greek Letter college fraternities, the Mystic Sevens modelled themselves exclusively on Hebrew letters. The vast majority of fraternities and sororities on college campuses utilise Greek Letters in their names. The Mystic Sevens, Skull and Bones and the Scarabbeans are the few that make use of Hebrew, Runic or Egyptian alphabets.



The Wesleyan University Mystic Seven

Here we have a picture of the first Mystic Seven group. Notice the various paraphernalia you might associate with a magical order; the sword, the cauldron and the banner with the seven pointed star, inscribed all around by Hebrew letters 'חבסתר', which means 'Secretly' or 'In Secret'. This is very interesting when we compare it to the Israeli

⁷⁵ [https://en.wikipedia.org/wiki/Mystical_Seven_\(Wesleyan\)](https://en.wikipedia.org/wiki/Mystical_Seven_(Wesleyan))

Secret Intelligence Service (Mossad, or ISIS⁷⁶) motto, which is 'by way of deception thou shalt do war'. This is how Murrell and the Mystic Confederacy operated and there is no reason to think that the Mystic Seven were any different in this regard.

According to the oral tradition of the Mystic Sevens, the group began when a 'mystic thought' entered the mind of its founder; a man called Hamilton Brewer.⁷⁷ Brewer was the Chief Priest and Lawgiver of the fraternity and remained so up until his death, whereupon he was interred in the burial grounds of the University. Other than this, and a short piece of writing attributed to his name, not much is really known about Brewer. Is it possible that he had dealings with Murrell prior to joining Wesleyan and forming the Mystic Seven? It is likely we will never know, but it is just this level of mystery and anonymity that we would expect from a secret agent belonging to Murrell's Mystic ranks.

While, I have used the word 'Mystic' as a possible means to track the proliferation of Murrell's organisation through college fraternities in the US, it should not be underestimated how many times the word 'mystic' was used in connection with secret societies in America in the 19th Century. I searched more than ten such examples in Albert Clarke Steven's *Cyclopædia of Fraternities*⁷⁸, who either use 'Mystic' in their name or as part of their rites and ceremonies. Another organisation that was connected to the Mystic Sevens was a rival organisation called W.W.W. or The Rainbow. We have seen these repeat letters in relation to secret societies before in both the Scarabbean Secret Society (SSS) the Ku Klux Klan (KKK) and now this mysterious Rainbow organisation (WWW)⁷⁹. We can tell that WWW is related to the Mystic Sevens, because the rainbow has seven colours. It also relates to the Freemasons, who make use of the rainbow as one of their emblems. Furthermore, the image of the rainbow is associated in 1936 adaptation of L. Frank Baum's work 'The Wonderful Wizard of Oz' most famously in the song 'Somewhere Over the Rainbow'. This relationship between the rainbow and Oz might mean that WWW stands for the 'Wonderful Wizards of Wesleyan'. Perhaps, L. Frank Baum became a member of WWW and it is to this organisation that he is referencing in his stories. This idea further cements the concept of the number 7 or 77 being important in relation to 'Oz' and therefore to the events of 9/11.

While the subject of the Mystic Seven is relatively unknown to occult researchers, there are some who are interested in tracking the various forms and guises that this organisation may have adopted, as it spread deeper and deeper into the higher levels of government and power. However, the trail appears to have gone cold. That was until the 2016 Presidential Elections when the term '7th Floor' emerged in relation to a 'hack' on the then chairman of the Presidential campaign John Podesta. Some people noted that the Open Society, an organisation run by millionaire George Soros and connected to the Clinton Foundation and the Centre for American Progress (Podesta's own group), had their offices on the 7th Floor of the Millbank Tower, London. George Soros is one of the chief donators to the Clinton Foundation and to Hillary Clinton's 2016 presidential bid. His company Media Matters has also come under fire for essentially spreading propaganda with the intention of undermining American society and to disinform the public on issues that matter to their well-being and security; namely those to do with immigration.

⁷⁶ Yes, the very same ISIS.

⁷⁷ [https://en.wikipedia.org/wiki/Mystical_Seven_\(Wesleyan\)](https://en.wikipedia.org/wiki/Mystical_Seven_(Wesleyan))

⁷⁸ <https://archive.org/details/cyclopdiaoffra00stevrich>

⁷⁹ We have already seen how the letter 'W' is linked to the letter 'S' by way of Hebrew letters. It was the science fiction writer Philip K. Dick however, who noticed that the design of a packet of Marlborough cigarettes contained the letters 'KKK'. Hence, M and K are closely linked symbolically and reference both the Mystical Kabbalah and the mind control wing of the US government rumoured to be called MK Ultra.

The number 7 in Jewish thought is equivalent to concept of 'completion' and it was hoped that in Hillary Clinton, they would have their president and control over the future political policies of the country. If this is correct, then it would appear that the Mystic Seven have moved into the area of child prostitution rings, as seen in Pizzagate fiasco and into the racial identity politics of agent provocateurs like George Soros, Barack Obama, George Bush and Hillary Clinton. In short, the entire political establishment of the United States of America.

The Republic of Pirates

The Monty Python Flying Circus sketch show was a collaboration featuring, among others; Graham Chapman, John Cleese, Eric Idle and Michael Palin. The name 'Flying Circus' is very similar to the name of the pirate group of the early 18th Century, the Flying Gang, to which the infamous pirates Blackbeard, Olivier La Buse and Sam Bellamy belonged. The band of pirates were chiefly responsible for the creation of the Republic of Pirates, set up in New Province; Bahamas. While not a true state or republic as such, the community was governed by a special pirate 'Code of Conduct'. It served as a hub of piracy on the high seas, until British Forces stormed the Republic in 1718. Members of the Flying Gang, including Sam Bellamy were then tried and hanged in Boston, Massachusetts the following year. Is it possible that the Boston Marathon bombing that took place in 2013 was done in retaliation for this act?

When I first heard about the Boston Marathon Bombing, I was disgusted. After all, a device designed to blow the legs off of trained athletes, whose life's passion it is to run seems distinctly distasteful. Shortly after this event, I heard of rumours that the bombing and its victims had been staged and that no one was actually killed or maimed in the event. Originally, I found this concept to be outlandish, even comical, but several years later I looked into it and saw that they were right. Just like 9/11, the Boston Bombing had been a false flag, utilising effects make-up and amputees to achieve the illusion of a terror attack. To be honest, finding out that the Boston Bombings were faked was even more traumatic to me than the actually event. Oddly, I discovered that it would have been better if those athletes had been maimed by a crazed psycho killer than the truth that even crazier people thought it was 'A-OK' to trick the entire world into believing that it had happened.

If we think about more recent tragic events in America like the Sandy Hook School shooting, we can see that the name 'Sandy Hook' has a distinctly pirate ring to it. Sure enough, Sandy Hook and the surrounding area was a notorious area for pirates and it is even believed that the infamous Captain Kidd hid treasure in that location, possibly on a nearby island. Is this the same treasure Poe's 'The Gold Bug' is referring to? It seems likely...

Just like the Boston Marathon Bombing, the Sandy Hook School Shooting has been identified as being a likely false flag terror attack, using false reporting and crisis actors to simulate a terror attack. I don't have the time to go into the details of these conspiracies and since all the evidence has been covered far more conclusively in other parts of the Internet than I could hope to do it justice, I would ask that you research it and come to your own conclusions, one way or the other.

While you might be willing to come on board with the notion that factions within the US political sphere are motivated and capable of creating these kinds of false flag terror attacks, the idea that they have any link to the Republic of Pirates may still seem too far-fetched. But, I will argue in my defence that the very term 'false flag' arises from the campaigns of privateers, who would fly the flag of their enemies and board them when they came near. Simple tactics such as these may seem unlikely to work, but proved enormously effective for pirates, at the time. And if we concede that the Mystic

Confederation might still be lurking in the shadows somewhere waiting to strike, then there is no reason to think that they would not be at least sympathetic to the struggle of their allies in the form of the Republic of Pirates, especially since they had a similar goal to set up their own Republic of Land Pirates called the Sabian Free State.

We see examples of grudges being held between different countries, religions and political factions over the course of many hundreds and even thousands of years. While you or I might not hold to such principles of hatred and revenge, it would be extremely foolish of us to think that a society composed of entirely criminal elements would be any more moral in this regard. In fact, we would expect them to hold their bitter enmities for an even greater amount of time.

It had occurred to me while writing this piece that Monty Python's Flying Circus may have been some kind of intelligence group set up possibly with the aim to undermine faith in religion. Their movie 'The Life of Brian' was criticised upon its release as an attempt to poke fun at Jesus Christ. In a 1977 TV debate, Cleese and Palin defended their stance by saying that they weren't attempting to critique the life of Jesus, but that of the fictional and therefore unrelated character of Brian. This attempt at confusing the issue was ultimately unsuccessful, but the legacy of their movie has unsurprisingly gone on to outlive this debate and achieve a massive audience, thus continuing to undermine the message of Christianity, for generations to come, which was possibly their aim.

Another reason why Monty Python might be seen as a psychological operation on the part of an intelligence agency comes from the origin of the group itself. When they arrived at the offices of the BBC to pitch their idea for a comedy sketch show, they were asked if they knew what the show would be called, what it would be about, whether there would be any music etc. To all of these questions they responded with a frank; "We don't know." After which, the director told them; "I'll give you 13 episodes, but no more..." Perhaps, the standards of the BBC were somewhat different back then, or more likely their reputations and connections preceded them. But either way, it does give pause for thought, how a group of people could secure so many episodes without any plan whatsoever.

Blackbeard

Another important pirate, worth mentioning is Captain Blackbeard A.K.A. Edward Teach/Thatch. Blackbeard was a notorious pirate whom it was said used to light his beard on fire, when boarding his target vessels, to strike fear into the enemy. Other sources state that he would stick lighted matches under his hat to give himself a smokey, fearful appearance. How he did this without outright catching fire is something of a mystery and probably why it is considered to be a folktale. However, in this print of Blackbeard, we see smoke depicted as billowing from under his hat. Notice that it is not coming from his beard, but instead from two locks of hair, which to me seem distinctly reminiscent of the kind of curly locks most prominently seen on members of the Jewish Hassidic sect. The curly wisps of smoke seem only to accentuate this connection.

This led me to research if Blackbeard was of Jewish descent and while I could find no evidence of such, I did uncover a number of other successful Pirate Captains who were. Many of these Jews took to adventure on the high seas after being exiled from Spain and Portugal, along with the Muslims. The Jews resented the Spanish and Portuguese governments for this and targeted their ships in raids and sold information about their technological advancements back to the eagerly awaiting Muslims. According to one source I read, there were so many Jewish legislators in Jamaica that they would suspend parliament onto Saturdays to observe the Sabbath. This just goes to show the level of political influence certain Jewish families had over pirate enterprise at the time. Given this, it seems likely that these same families might harbour a grudge against Boston

State for daring to intervene in the creation of the Republic of Pirates. They swore to take their revenge; even if it took them three hundred years to do so...



Edward Teach Commonly Call'd Black Beard

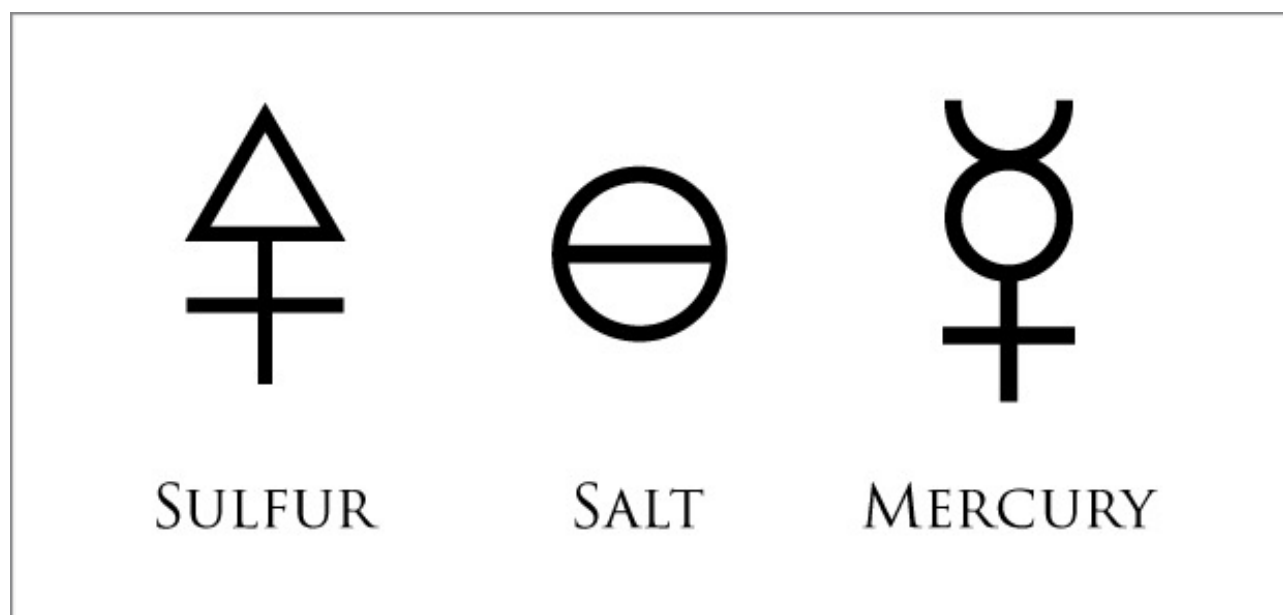
Notice how in the bottom right hand corner of this print of Edward Teach (Black Beard) we have a number of cryptic symbols. One of these looks like a lopsided 4, which may be the 'Sign of Four' a well known merchant, mason, and printer's mark linked to the planet Mercury, and the Caduceus. Next to it we have the letter 'V' which is an alchemical

symbol for 'brick'. We also have various other symbols here, some of which may refer to astrological symbols, themselves referencing various planetary aspects, such as; the semi-square, sesquiquare and bi-quintile. Notice how these symbols are depicted as being carved into cubic blocks of stone. Is it possible that they are referencing the importance of the solar system and astrology in general to the symbol of the Cubic Stone? I think so, and we shall see why later on. Blackbeard is seen pointing to his ship; 'The Queen Anne's Revenge', which has flag with the 'Sign of Four flying from the top mast. What does it all mean? Is it a clue to the whereabouts of buried treasure? Or is it trying to tell us that the Sign of Four links the Cubic Stone to the Kabbalist concept of the ship or sephiroth? Perhaps he is merely pointing out that he is a merchant trader himself. I'm not entirely sure which...

The Alchemical Tree of Life

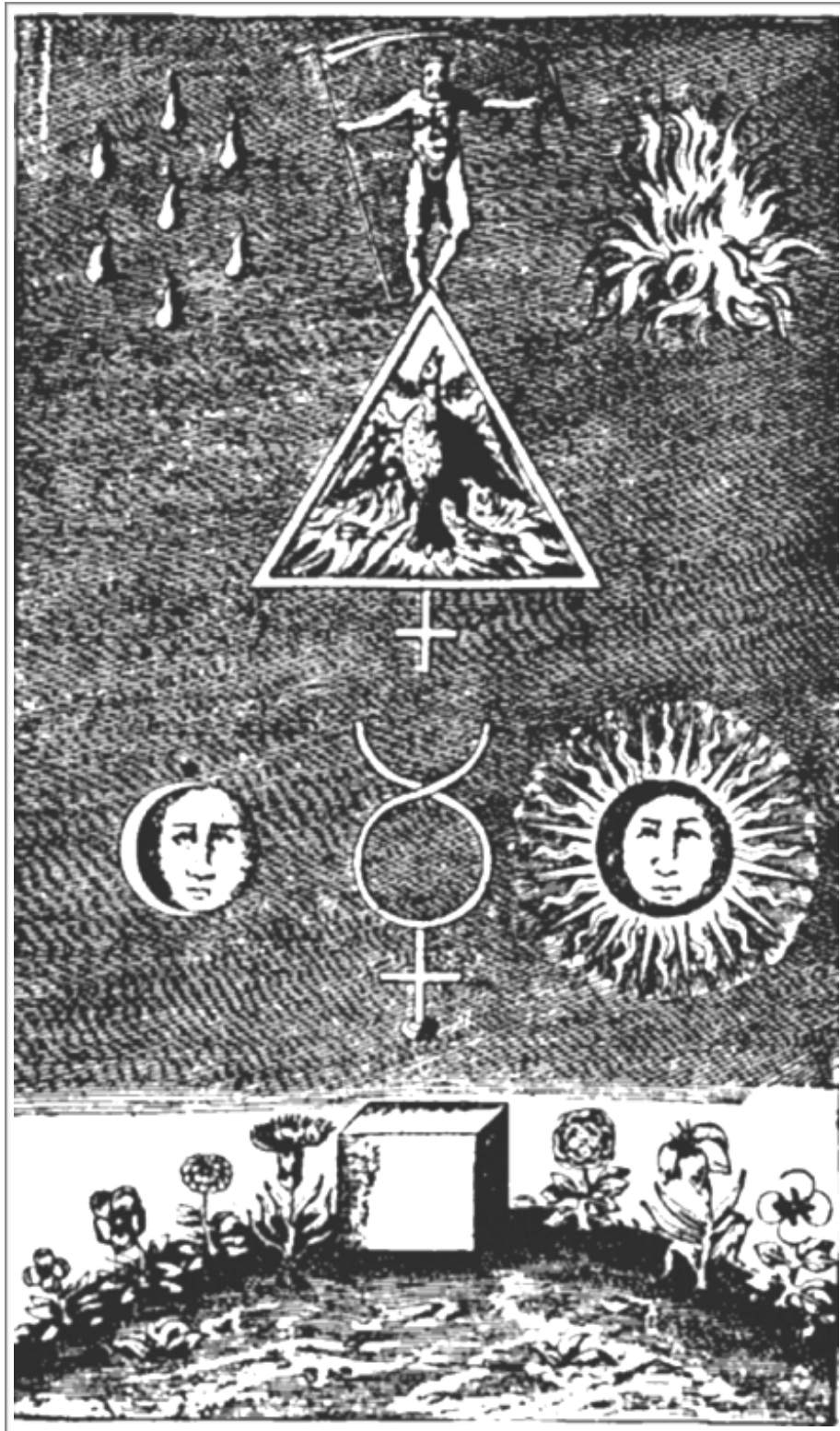
The three sephiroth at the top of the tree of life, which denote the apex of the three pillars are; kether, chokmah and binah. This gives us a seven—three split in the Tree of Life. The seven sephiroth from Chesed all the way down to Malkuth each represent a different planet (or sphere) in the Solar System. The three remaining sephiroth therefore represent the three alchemical principles; sulphur, mercury and salt. According to the tradition of Alchemy, the secret of the Great Work is to combine the sulphur and the mercury to create the salt of the Philosopher's Stone. What is the Philosopher's Stone? In short, it is an object which gives the user total control over all time-space energy transformations. It can therefore transmute one element into another or prolong life indefinitely.

Such is the importance of these three principles and their associated glyphs that we see them ubiquitously over a wide variety of secret society occult art and literature. However, for the most part these symbols remain obscure and unnoticed. The first place that I really noticed them was on the inlay card to the Secret Chiefs 3 album Book M, where they appear repeatedly, sometimes around the edge of a stone triangle, sometimes joined together to make up a new symbol, but always in the following form of symbolic notation;



The three alchemical principles representing the Cardinal, Fixed and Mutable aspects of material reality.

Elsewhere in alchemical drawings we see the symbols for sulphur and mercury again, but this time the symbol for salt (the Philosopher's Stone) is apparently absent. In fact, we see it represented at the bottom in the form of the Cubic Stone.



Basilius Valentinus

Now we have an association between salt and cubes, which is interesting and accurate, because crystal salt is cubic in composition. Indeed, visitors to the shores of the Dead Sea — a sea with a high degree of salt content — regularly find perfectly formed 1

inch cubed crystals of salt which are naturally distilled out of the water. Given that these naturally occurring blocks of salt emerged in a region of the planet, which is generally identified as being the seat of human civilisation, it is entirely possible that these instances of perfect crystalline cubes could have had the same affect on the populace there as the hexagonal blocks of the Giant's Causeway had on the people in Northern Ireland. Either way, it appears that the salt cubes represent a natural description of the Masonic principle which attempts to take an unworked stone and turn it into an 'ashlar' or cut block.



Azoth by Basil Valentine

In Basil Valentine's Azoth, we see the seven-pointed star with the glyphs for the seven planets. On three of the rays of this star, if you look closely, you will see the three alchemical principles. Once again we see that the salt element is denoted by a cube and is associated with the word CORPVS; the material or bodily realm. When alchemists talk about sulphur what they really mean is the element which goes into the compound hydro-sulphuric acid. Therefore, sulphur has the action of dissolving the material (salt). Mercury, is meant to fix the reaction in place. The salt is not the goal of the Alchemist, rather it is the base metal which will be broken apart by the sulphur and then restitched back together with the mercury. From this point of view, the Philosopher's Stone might actually be the most important aspect of the entire process, and not merely the product, as it seeks to regulate the action of the other two opposing properties of the Great Work.

Solve et Coagula

One of the most famous images of the symbolist movement shows the Horned-God Baphomet seated on the throne of the Earth, its arms extended towards Sun and Moon in a gesture of the Alchemical phrase; As Above, So Below. One the first occasion I got to closely examine this famous drawing, I noticed that written on its forearm was the word 'SOLVE'. I instantly became excited, because I thought that it was asking me to 'solve' something like a clue to a puzzle of some sort. However, on the other arm was written

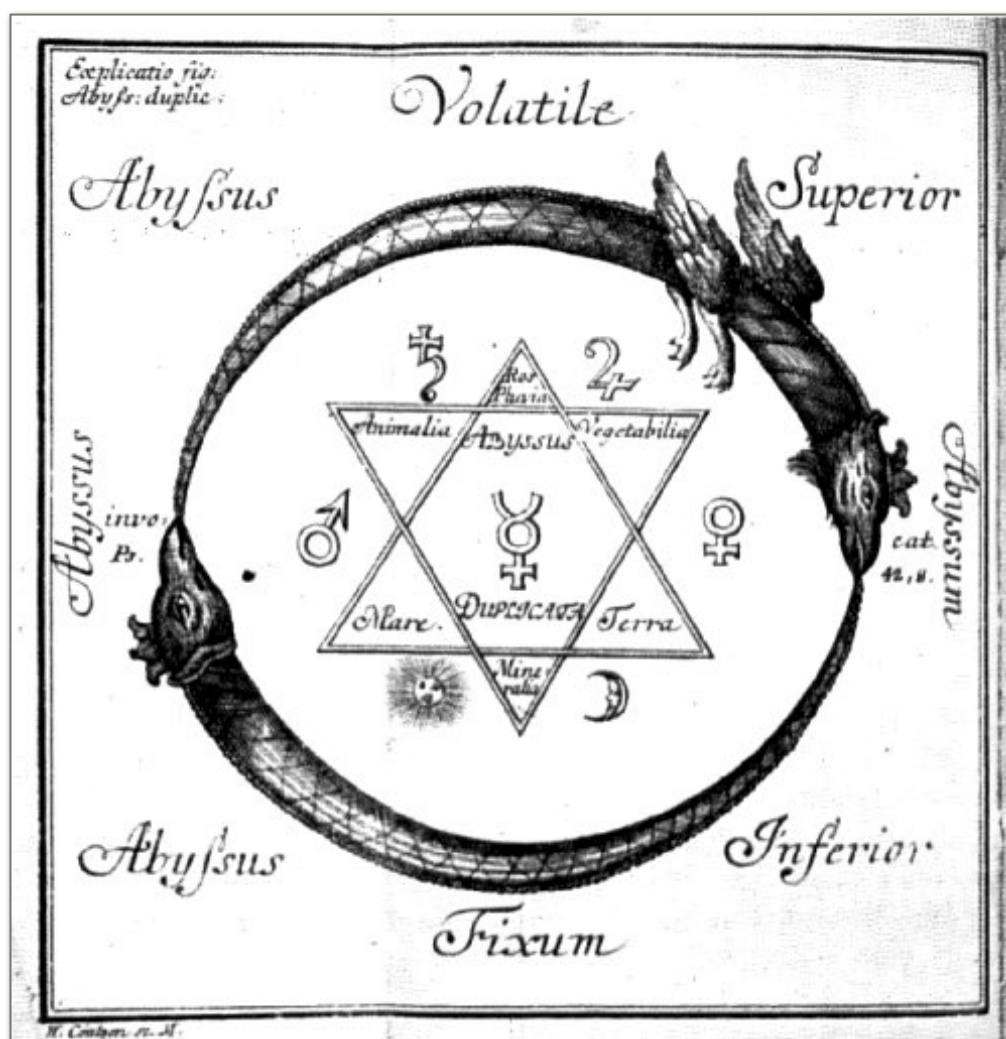
'COAGULA', which led me to the disappointing understanding that was what was meant was the twin alchemical practices of dissolving a substance and then recombining it into a new form.

However, since discovering the three principles of alchemy in their current form, I am enthused once more. There appears to be a cohesive symbolic message which we can unpack. As we noted, the sulphur is the dissolving component of this equation and the mercury is the coagulator. Mercury is a good candidate for this, as fast flow rate and high surface tension of the metal means that it has the almost magical ability to amass together into a single cohesive pool. It is clear that after repeated experimentation with this metal, the alchemists were no longer thinking of mercury or sulphur as being the actually ingredient needed for the creation of the Philosopher's Stone. Rather what was needed was the qualities of 'dissolution' and 'coagulation' which both of these material substances embodied. The alchemists sought to transmit their knowledge into the future. They chose to pass this knowledge down in coded form. Paradoxically, the cryptic nature of the symbols attracts those who would seek to decode it and this method ensures that the information would be learnt and relearned and thereby transmitted safely down through the ages.



The Baphomet; Eliphas Levi; Transcendental Magic
The three horns stand for the three pillars and principles of Alchemy.

What we see in this drawing by Eliphas Levi is the same symbol or groups of symbols that we see elsewhere down through time. For instance, we have the concept of 'As Above, So Below' represented, and the two snakes of the Caduceus, and the symbol of the Sun and the Moon; apparently undergoing eclipse, as well as the aforementioned alchemical principles; sulphur, mercury and salt. As expected, therefore, we see other instances of these symbols occurring together throughout time, and notably in this alchemical seal (below), which depicts the ouroboros and the words 'volatile' and 'fixum' — a reference to the properties of sulphur and mercury respectively. The symbol for salt i.e. the Cubic Stone, is represented here by the hexagram, which further depicts the seven planets. So, it would appear once more that the Cubic Stone is hinting towards an astrological understanding of its principles.



Alchemical drawing showing the twin serpents eating each other's tails. The words 'volatile' and 'fixum' denote the action of the sulphur and the cubic stone, whereas the Cardinal symbol is represented by the central planetary symbol of Mercury.

You might be wondering why the ouroboros, or the snake that eats its own tail is featured alongside the alchemical principles, but if you think about it, it makes a lot of sense. The snake that is able to survive eating its own tail without doing any damage to itself, is able to dissolve and renew itself in the same breath. By feeding on itself the snake is able to essentially live forever, but it strikes me as a very painful existence and one which would be akin to Hell. The alchemists are not seeking to create a Hell on Earth, so it is clear that the ouroboros is linked to something else entirely.

As for what this is, we have already seen it numerous times in the form Apophis; the snake that attacks Ra's boat as it is travelling across the skies. Whenever Apophis comes close to the sun or the moon, it appears to eat it. This results in an eclipse, which is precisely what the Baphomet character is pointing to in Levi's drawing. The reason why this is important is that it shows the action of the alchemical principles at work dissolving and coagulating of the Sun and Moon, during eclipses. Apophis is destroyed by Menhen, but Menhen is defeated in the next phase and so it goes round and round. This tells us that there is no end. That which is dissolving is that which is being recombined and so no real distinction can be made. Again we are back to accepting that this symbol might as well be depicting time.



Illustration from Sieur de Nuisement's *Traitez de l'Harmonie...*; Note the Aker symbolism of the Sun and Moon, with the two horses turned away from one another. This symbol is derived from a Celt-Iberian bronze horse standard, from the necropolis of Numancia, Soria, Spain circa 600-500 BC.

The three sides of the Cubic Stone, as viewed from the corner, therefore represent the three alchemical principles; sulphur, mercury and salt. These three principles are temporal in their characteristics, as they show the action of time to be at once a creative, destructive and neutral force. Time in this conception is cyclical and consumes itself. The present moment eats the future, which becomes the past and moves back into the future again, so that the whole energetic cycle repeats itself over. Furthermore, this is only one side of the story. On the opposite side of the cube, there is a second world where time flows in reverse. See; Siempre Brochade, for a more detailed picture of this.

The above symbols all frequently appear in conjunction with the Tree of Life, which itself is the Great Tree or Axis Mundi of the North. Hence, the two snakes are connected with the luminaries of the Sun and the Moon, which appear to snake around the Earth, much like the serpent does in the Garden of Eden. In the same way, the phallic caduceus in the above image, also represents the Axis Mundi and the resultant plane of the ecliptic. By the way, if you want to know where the cubic stone is in Eliaphas Levi's picture, Baphomet is sitting on it; you can just make out one of its edges under his/her cloak. When I initially discovered this, I doubted whether I was correct. Perhaps I was just seeing things. But then I read Transcendental Magic by Levi and found the following;

At the beginning of the French translation of a book by the Sieur de Nuisement on the philosophical salt, the spirit of the earth is represented standing on a cube over which tongues of flame are passing ; the phallus is replaced by a caduceus; the sun and moon figure on the right and left breast; he is bearded, crowned, and holds a sceptre in his hand. This is the Azoth of the sages on his pedestal of salt and sulphur. The symbolic head of the goat of Mendes is occasionally given to this figure, and it is then the Baphomet of the Templars and the Word of the Gnostics bizarre images which became scarecrows for the vulgar after affording food for thought to the sages, innocent hieroglyphs of thought and faith which have been a pretext for the rage of persecutions. How pitiable are men in their ignorance, but how they would despise themselves if once they came to know!⁸⁰

The words 'TRINVS ET VNVS' refer to the Holy Trinity, which is both Trinity and Unity. From here we get the cube, as three and one equal four. We can continue this process adding 3 to 4 to get the number of astrological planets, chakras, colours of the spectrum and days of the week. Through this process of recursive addition to the Unity of God, we arrive at the multiplicity of the Universe itself.

The Doctor

One of the first storylines of the Classic *Doctor Who* series that made a real impression on me was one entitled 'Pirate Planet' (Season 16 Episode 5). A quick look at the credits and soon became obvious why; Douglas Adams had appeared as the script writer.⁸¹ It is interesting that this episode should feature pirates as its main theme, especially Adams also worked as a scriptwriter on the Monty Python sketch show. But it is perhaps even more interesting that 'Pirate Planet' only serves as a single story within a much wider narrative involving the search for a mysterious object named 'The Key to Time'. Doctor Who (Tom Baker) and his companion Romana (Mary Tamm) are sent on a mission, by the White Guardian, to locate all six pieces of the cube and unite them in order

⁸⁰ Eliaphas Levi; Transcendental Magic page 156.

⁸¹ His humorous writing style and 'go-anywhere' imagination had a big influence on the course of the show would take from there on out.

to restore the equilibrium of the time stream. The pieces are scattered and hidden throughout the Universe and can look like anything; one segment disguises itself as a necklace, another as a woman, and yet another as an entire planet. To make matters worse there are others searching for the Key to Time, including the Black Guardian and his henchman the Shadow.

All standard fare of a science fiction series, you might think; except this storyline features reference to cubes, the number 6, pirates, white and black guardians (to blackguardise the whitestone, as Joyce would say). All of these themes appearing in one place gives me pause for thought. Were the writers aware of the mythos of the Cubic Stone? Perhaps we should not be too surprised if they were, as it is clear that Doctor Who also travels around in a box; a Police Box, and the logo for the show is very square in dimensions, for this reason, as well.



The title for *Doctor Who; Season 17* is a cube shaped object sliding through a cubic vortex. The letters WHO could stand for World Health Organisation, which fits in nicely with the 'Doctor'.

In the next very next Season of Doctor Who, Season 17, Douglas Adams co-authored another episode entitled 'City of Death'. The Doctor and his companion Romana (this time played by Lalla Ward) are on holiday in Paris, but their vacation is cut short by a series of minor time-shifts. They soon discover that the source of the time shifts arises with an eccentric billionaire and art thief, called Scaroth, who is attempting to get back to his own timeline after crash landing Earth 400 million years ago. While attempting to take off again, his ship exploded and he was scattered across the time stream. There now existed 12 identical Scaroth's who were capable of communicating with each other across time through trance states. In the future, the different fragments of Scaroth take advantage of his situation by attempting to cultivate humanities technological prowess, so that they can become proficient enough to build him a time machine capable of sending him back to primordial times, so that he can warn himself not to start the engines. The blast from the Scaroth warp-drive engines kick started life on Earth, so if he is successful in his bid all of life on Earth comes to an end.

It is clear that Scaroth is meant to be analogous to God, who created all life on Earth and steers the course of human destiny to a specific end. Scaroth's true form is that

of a monstrous green alien with a single eye and he is even seen to be worshipped in this form by the Ancient Egyptians. At one point Scaroth proclaims that he has raised up “this race” from nothing, to where it is today. Later on, it would appear that he is talking about the whole human race, but initially it sounds like he is referring specifically to the Israelites, whom God led out of captivity in Egypt and safely through the desert for 40 years.

This idea of God or Yahweh being an extra-terrestrial intelligence is repeated in C.S. Lewis’s *Out of the Silent Planet* trilogy. The third book called ‘That Hideous Strength’ reveals that Yahweh has been imprisoned on Earth, by the other planetary intelligences after he became corrupted and fell from grace. In order to keep the rest of the Universe shielded from his view, these God-like beings placed the moon in orbit around the Earth. The moon, as we discussed earlier, generates an impenetrable field around the Earth preventing anyone from getting in or out. This barrier is symbolised by the snake eating its own tail. From this perspective all of the technological advancements of humanity, from the invention of writing and agricultural through to the Industrial Revolution and finally the Nuclear and Space ages have all been an attempt by this fallen God to penetrate the energy barrier and return back into space, from whence he came.

VIII

The Book of M

The three alchemical principles are closely related to the imagery employed by the band Secret Chiefs 3. The band was started by guitarist and composer Trey Spruance, who was formerly of Mr. Bungle and Faith No More. The album that I would like to focus on is called "Book of M". In particular, I am interested in the artwork, as it includes a variety of codes and cryptic images, many of which have a distinctly Islamic flavour to them. I have attempted to decode a number of these on separate occasions with little success.

2 A 5 1 3	2 0 4 0 1	1 0 2 0 6	6 2 C 7 N	0 8 0 7 3	0 2 V 6 6	8 0 3 7 2
T 6 3 0 6	5 9 0 4 0	5 2 8 0 8	9 0 1 B 1	T 4 L 2 3	3 5 E 3 0	8 0 5 4 5
3 L 7 9 6	3 2 1 0 6	Y 3 2 7 3	8 0 4 8 0	2 1 4 0 1	2 A 5 4 8	3 6 1 0 1
3 9 0 2 E	9 2 C 3 4	A 3 L 6 3	2 4 0 2 0	4 3 6 1 0	0 6 2 2 B	6 1 0 3 4
2 A 1 2 B	0 9 4 0 3	3 0 8 7 7	5 5 L 5 3	6 8 0 1 0	5 3 Y 2 E	0 2 4 2 C
6 6 8 0 5	0 4 1 2 A	0 1 8 0 7	2 2 6 1 0	1 0 6 9 2	9 3 0 6 3	6 3 4 2 8
A 2 5 1 0	2 6 5 2 8	2 0 4 0 4	2 A 7 0 4	A 1 2 L 1	2 C 9 4 0	0 7 0 2 B
2 0 8 0 1	0 7 2 D 2	0 7 6 4 0	0 5 4 0 8	5 3 0 2 8	2 1 0 5 A	5 7 3 0 4
0 3 0 6 8	3 2 1 0 7	3 2 5 6 5	6 1 1 1 0	1 C 5 A 5	0 3 0 3 E	1 7 8 0 9
6 6 6 2 7	4 0 2 E 2	2 A 7 1 1	2 0 2 N 6	6 4 0 3 L	1 3 2 6 8	0 2 D 5 2
2 1 7 0 2	A 7 7 1 3	8 0 2 7 6	2 L 4 0 6	8 0 6 1 1	2 V 4 0 1	5 B 9 0 3
C 8 0 7 4	0 5 6 8 0	2 D 7 0 4	3 0 1 2 B	2 5 2 A 2	1 0 7 3 0	0 6 1 6 2
0 4 0 3 0	9 6 3 A 2	0 6 3 3 0	3 4 6 6 8	T 1 0 5 1	2 C 8 0 3	6 1 9 0 5
8 0 4 0 3	5 L 8 0 4	6 3 7 Y 1	0 2 A 1 1	0 7 2 C 8	L 6 6 6 3	
1 0 2 1 0	E 6 4 2 0	6 2 6 8 0	9 5 C 3 0	0 6 3 A 4	2 9 0 2 1	

One of the codes from the SC3 booklet. The method of deciphering this is unknown to me.
My best guess; it is some kind of vigesimal cipher.

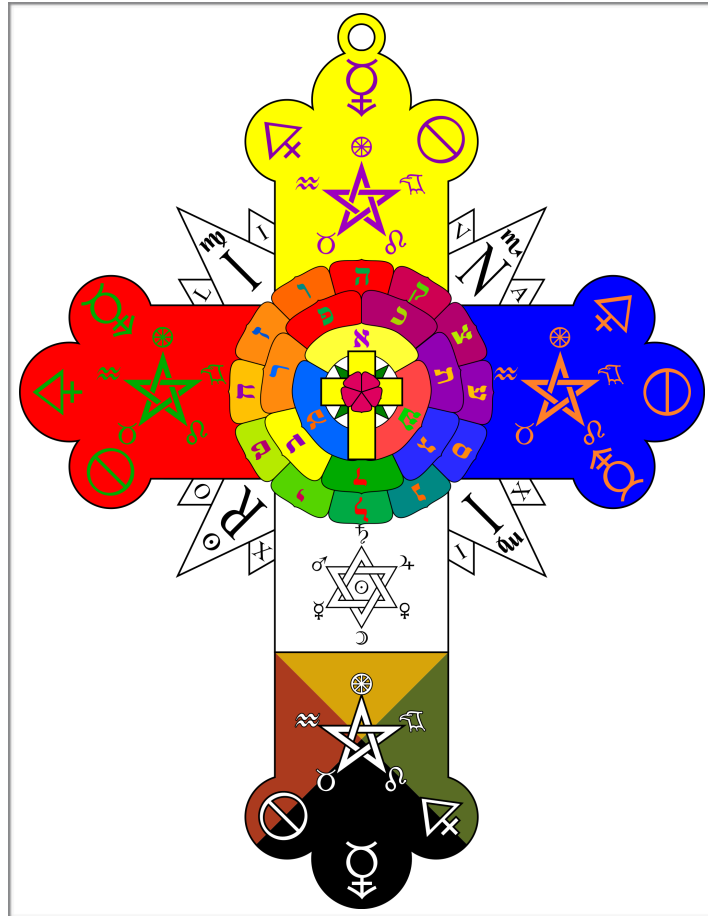
The codes are obscure and model themselves either on an Arabic-style cursive script or variations of the Pig Pen cypher. Interestingly, the fourth song on this album is entitled Ship of Fools (Stone of Exile). This relates of the Ship of Fools to the Lapis Exillis (or Banished Stone). How could a stone be like a 'ship'? Unless the ship was built to sink, in which case you would be foolish indeed to travel on it.

If we are interested in the symbol of the Cubic Stone, as it relates to a ship, we need only look as far as the Mesopotamian Flood Myth of Utnapishtim. The God Enki spoke through the wattle and daubed walls of his house and told him to construct a ship in the shape of a perfect cube, with which to escape the coming deluge. This he did and was saved.

To my mind, if you were going to build a seaworthy vessel, a cube is not the first design that would spring to mind. For starters it is not very stable in the water nor is it very hydro-dynamic. Now, if you were talking about a spaceship, a cube would make some sort of sense and indeed the Borg ship from the television series Star Trek; The Next Generation was a cube. If we were to link these two and suggest that the Ship of Fools (the Cube) is the same as the Stone of Exile, then we can confidently say that a long time ago a cube ship was cast down from Heaven. Perhaps this was Scaroth's ship...

As we have already discovered, in order for this God-like alien to return to the stars, it must first figure out a way to cross the energy barrier represented by the moon's orbit. From this perspective, the moon is a lock, which reveals why they are looking for the 'moon key' to open it. The online researcher Michael Tsarion claims that the descendants of this alien are still living on Earth, disguised as humans. Yahweh has been attempting to teach these people how to create anti-matter. This is the suspected purpose behind the experiments at the Large Hadron Collider at Geneva. Anti-matter is the matter opposite on

Ancient Egyptian hieroglyphics. So in some sense, the cubic stone links the Western philosophical tradition to that of the Ancient Egyptians and the Scarab Beetle. Alternatively, we could think of the term 'Rosetta Stone' in the vernacular sense, as an object or text that unites a series of disparate forms or entities. Again, it would appear that the Cubic Stone is fit for this task also.

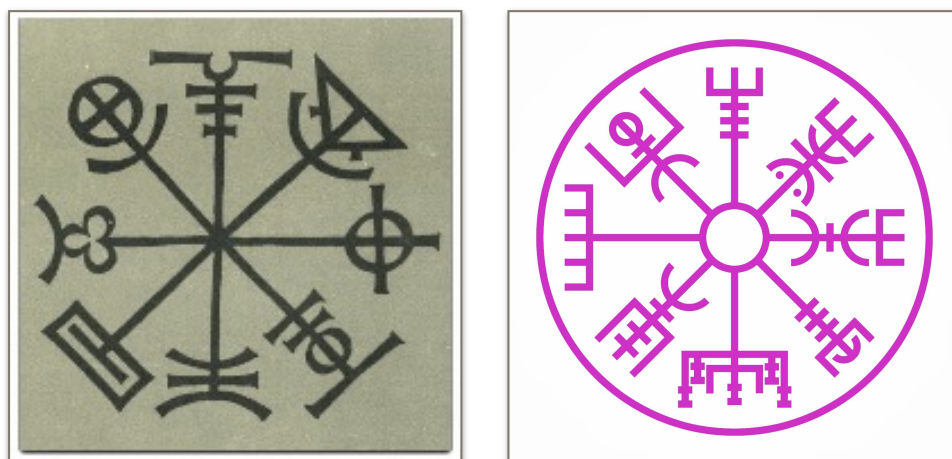


The Rose Cross of the Order of the Golden Dawn; Once again we see the three alchemical principles this time they appear in conjunction with Christian imagery.

The Rose Cross of the Order of the Golden Dawn also features a rose, this time with 22 petals, each signifying a different letter of the Hebrew alphabet. If the rose in the SC3 booklet serves a similar function, then the cube at its centre must be linked to the 15 Runic letters. This seems to suggest that to the Ashkenazi, or Khazarian, or Kabbalistic Jews; the runic script is more central or sacred than Hebrew itself, and therefore lies at the heart of all of their traditions. If this is true then in some sense, the Khazarians have been hiding behind the veneer of Judaism all along and have in fact little or no interest in promoting the culture or traditional values of the Shepardic Jews from the Middle East. They would appear to have an entirely different and hidden agenda at work here. The problem gets even more serious, when we think how important the Runic alphabet was to the military divisions of Nazi Germany. Does this tell us something about the political and cultural affiliations of the Nazi Party and the Ashkenazis? Like, maybe they weren't really enemies after all and were both working for the same goal; the creation of a Greater Israel? Sounds insane, I know. But since recent CIA documents were released proving that Hitler was alive and well in the jungles of South America in 1955, it is starting to make more sense. After all, Adolf Hitler was the Great Grandson of the Jewish banking family known as the Rothschilds.

The Eranos Foundation

Another curious aspect of the Secret Chiefs 3 (SC3) booklet, which we mentioned before, is an obscure reference to a group called the Eranos Foundation. This foundation was started by a lady called Olga Fröbe in the early 1930s and consisted of an international gathering of the foremost intellectual minds, including; Carl Jung, Eric Neumann, Joseph Campbell, and more recently in 2005 Tom Chetwynd. It is clear from the tone of the SC3 piece that Spruance is critical of how modern day philosophers seek to break down symbols into simplistic terms, a propensity he describes as 'mythoclasm'. Presumably, this critique is aimed at the Eranos group itself; since it mentions Eranos 3 yearbook specifically. If we go and look at that yearbook and see that it was published in 1957 and is on the subject of 'Man and Time'. This is interesting when we relate it back to the Sampo of the Kalevala and the Cubic Stone, which taken together represent time and space. The SC3 booklet also mentions Flegatanis, who is said to be presiding over the conference. Flegatanis was the inspiration for Von Eschenbach's *Parsival*; it comes from the Arabic and is a reference to the 'other world', according to Logghe.⁸³ If this is true than Flegatanis must represent anti-matter, which is the Holy Grail of the elite imprisoned here on the Earth and seeking to break free. By referencing the Ship of Fools, Trey Spruance is perhaps suggesting that this international meet up is a 'Feast of Fools' as the word Eranos is Greek meaning 'feast'.



Left; Device of the Eranos Foundation, based in Ascona, Switzerland.
Right; Viking Compass which we saw stencilled into Bjork's arm.

Islamic and Arabic themes recur throughout this booklet and in the music itself and there is even reference to the Islamic twin minaret towers. This is especially interesting when we take note that the Secret Chiefs 3 album was originally released on September 11th 2001. Coincidence? Quite possibly... But that does not mean that it was accidental, as Trey Spruance may have chosen this date on astrological grounds in precisely the same way that the perpetrators of 9/11 unquestionably did so. Further evidence of synchronicity with the attack on the Twin Towers comes in the form of the acknowledgements; "This album would have been an ugly, ill-fated disaster without the unconditional support of the following..." The writer then goes on to list a number of people including something called the "911 Mission". While I have been unable to identify who this is, I suspect it is a recording studio of some kind or another artist. However, the strange coincidences seem to persist.

⁸³ <http://www.gangleri.nl/articles/60/cubic-stones-from-the-sky/>



**Dreadful Lance Sans Merci —
Bright as Flame**

(WWN) CATION, CALIFORNIA

The blundering runts were just dying to start writing stupid New Age and conspiracy theory books based on some dimly perceived notions of “secret traditions”. Inspired by artifacts discovered on a cavern climb in Cation, CA yesterday, the group of unbearably impish nitwits actually believe that they are radically different than those accursed kindred before them who, on a darker note, had formed unimaginably stupid racial theories based on the same False Witness. True, not everyone who WIMPS OUT or gets butchered at the threshold of a Great Crossing will then try to prove their Messianism in the Lesser War by military means (to make up for their lack of balls in the Greater War). But is it any better to spend a life enchantedly poring over every piece of shit pseudo-mystical book that comes out, hypnotically suckered by stories of Merovingian Kings, Hollow Earths and bogus bloodlines? Or worse, that lifelong quest for “healing” — a healing that never comes, yet stupidly adheres to today’s perpetual supply and demand market of crackpot “east-meets-west” philosophies and healing technologies — do you really want leave your well-being in the hand of those pseudo-shamanic posers?

Heroes and Villains initiate 7 year building project

(API) JERUSALEM, OLD

The Wise One prefers destroy his vessels so that they may not be overtaken by the Pursuing Antagonist! Because of an Audacity that is, well... Antagonistic(!), people of ALL nations end up sinking the same way. But the Temple can neither be created nor destroyed by anyone. Dumbfucks.

Die Planeten haben alle sieben die metallnen Tore aufgetan!

(API) SATAN, THE GREAT

“Oscillating between episodes of victim aggression and too-little-too-late crisis theology will earn you unending doom”, was the message sent repeatedly yesterday as terrorists rocked Los Angeles in a series of induced tremors. In the nature-disguised attack on the city, the belly of the beast was seen undulating under what one bystander described as “a terrifying array of incomprehensible forces, irrational and elemental”. After poring over detailed seismic data, analysts have decoded encyphered messages that seemed to rise up from the Center of the Earth. The analysts announced in a statement this morning that “all have been called to a difficult thing”.

Memoire du Sangre

(API) JERUSALEM, NEW

No... no, not even close.

“Militia Hermetica” Assumes Regal Function in Nations Without Kings

(API) PURGATORIO

Alright, listen carefully: these low schizophrenias are CONSEQUENCES - INFLICTED FOR A REASON. Do you not understand that they are the explicit examples of the DANGERS which accompany a certain form of AUDACITY? It’s no unique thing to be unpure. And thus, the Center is INVIOABLE. Just remember that the darkness at the approaches to the pole is far more treacherous than even Hell itself. It’s therefore advisable that you don’t go anywhere near the region where M becomes perceptible. If you are in the habit of reducing things to make them... you know, comprehensible, “useful”, the foes you will encounter in the darkness of that region cannot be beaten or outwitted, and they will take you permanently out of the game for approaching that vicinity while you still take everything so GODDAMNED FUCKING LITERALLY.



Newspaper like articles from SC3: The Book of M.

For example, in this piece of text we have mention of the words ‘heroes’ and the word ‘building’ and ‘7’ appearing all in the one sentence; “Heroes and Villains Initiate 7 year Building Project.” Considering that this CD was release on the 11th September 2001, day on which many heroes and villains were created and on which the WTC Building 7 collapsed (even though it was not hit by a plane) I would say that this is rather a large coincidence. Also take note of the sentence “The Wise One prefers to destroy his vessels so that they may not be overtaken by the Pursuing Antagonist”. This appears to have a distinctly Kabbalistic flavour to it — with its mention of vessels. The next section is entitled *Die Planeten haben alle Sieben Metallnen Tore Aufgetan*, which roughly translates as “The planets have opened all seven metal gates”.⁸⁴ The piece goes on to describe repeated terrorist attacks “which rocked Los Angeles in a series of induced tremors”. Again, given the fact that this album was released on September 11th 2001 and is speaking about terror attacks on a major American metropolitan area, this seems too much to merely pass off as coincidence.

⁸⁴ The Seven Gates is a joke referring at once to a folktale of the Seven Gates of Hell leading to an insane asylum on Toad Road in Hellum, Pennsylvannia and a German metal band of the same name. Does this suggest that the number 7 is needed to decode the messages in the booklet? Note also the word ‘Tore’ or Tor/Thor, relates back to the word ‘fool’ in German, as you would be foolish indeed to open the Gates of Hell.

The text continues to suggest “encrypted messages are being sent from the centre of the Earth” and “all are called upon to do a difficult thing”. Is that what the cryptic messages on this booklet are about? Is that why half of them appear to be in Arabic? Is this why the World Trade Centre is likened to a ship? Is it meant to be the Ship of Fools? It is certainly cubic enough for this. It seems likely that the entire 9/11 incident amounts to a gigantic human sacrifice taking place in some kind of bizarre disposable temple and broadcasted across live Television.

Breaking Dawn

The Book of M booklet, in another bizarre coincidence connects back to Norah Jones. Perhaps this connection should not be so surprising when we recall how steeped both preforming acts are in Kabbalistic imagery and how both of them embody a sort of ‘East meets West’ dichotomy. The issue in question here is the promotional material for the album ‘Day Breaks’ by Norah Jones, which features a picture of the artist with the sun rising in the corner of the frame. The rays of light from the sun create fracture lines across the image, which shows that the album name is a pun on the notion of ‘dawn breaking’ and the shattering of glass; like a window or a mirror, or the sephirot. In the case of a mirror, we know that breaking one of these is said to result in 7 years bad luck. The number seven here again relates back to the SC3 booklet, with its reference to the destruction of WTC Building 7 and with Oz and Freemasonry in general. As we know, the destruction of the Twin Towers was itself the shattering of a mirror image structure and so whatever the effects of this action; it would last a total of 7 years.⁸⁵



Here we have the cover from Norah Jones' Day Breaks alongside a similarly styled SC3 booklet image. Notice how Norah has her hand on her chin and forehead drawing unnecessary attention to her cranium/skull i.e. the cubic stone.

According to psychological research one should never look at themselves in a cracked or broken mirror, as it promotes a fracturing of consciousness. What we see in the

⁸⁵ It is interesting to note that a little over seven years after 9/11 the Large Hadron Collider at Cern Laboratories became operational. This is in relation to the creation of anti-matter, although it appears their demonic overlords shafted them as they have not been able to manufacture in bulk.

'Day Break' album cover is the shattering of Norah Jones public persona. Shattering relates back to the doctrine of 'Shevirat ha-Kelim' or the shattering of the vessels in Kabbalistic thought. As we know, the purpose of the Kabbalistic work is the shattering and the restitching of the pieces back together. This same process is used in mind control projects like those of MK Ultra (which might stand for Mystical Kabbalah Ultra). MK Ultra mind control programming takes advantage of what is known as multiple personality disorder.⁸⁶ When the mind is under extreme mental and emotional distress, it can shatter into a number of different personas, each with their own names and identities. Some of these personas can be little children, others can be adult figures. The mind control programmers are able to create these different personas in a person and then bury them deep inside by use of hypnosis. When a keyword is spoken the persona comes out again. In this way a person might possess a number of different personas each with their own set of skills. One might be a trained assassin for example, or a prostitute; both useful traits for an Intelligence Agency like ISIS or the CIA.

On the flip side, we have the image from the Book of M album, which is the mirror image of the first image in some ways and features the familiar Masonic symbol of the skull. The latin text which reads *Utentes Doctrinis Daemonorum: Non Omnibus!* translates as "By using teaching of demons, everybody!" So here they are literally telling you the journey and the goal of the work that these magical orders are involved in; namely to contact demons to learn from them how to break the barrier formed by the eclipses. It is a good thing that this group styles themselves as a Metal band (they really are anything but), as otherwise this content would raise eyebrows.

Crop Circles

Another place where the imagery and symbolism of the cubic stone has been popping up quite regularly in recent times, is that of crop circles. Crop circles had a major impact on public consciousness during the 1990s, when they started to appear all over England and particularly in the fields around important megalithic sites like Glastonbury and Salisbury Hill. The crop circles invariably consist of abstract geometric shapes, which lead some people to assume that they were communications from alien spaceships. Over time people began to question this assumption, wondering why the aliens didn't just land and make their demands known. Later, a documentary on British TV claimed that the whole crop circle affair had been a hoax from the beginning and that it had been perpetrated by two men (Doug Bower and Dave Chorley) who would regularly go out at night — after a few pints in the local pub — to create the complex works of art. They further claimed that all that was needed to make the crop circles was a rope and a board and they even demonstrated their technique in front of television cameras.

While it is widely accepted that some crop circles are indeed hoaxes, researchers looking into this phenomenon believe that a percentage of them are still genuinely mysterious. The factors that determine whether a crop circle is genuine or not include; the scale of the crop circles, the messages they contain, how the weave of the crop is laid down and how the stalks themselves appear to have been altered at the molecular level to bend at the plant node. This kind of alteration is not consistent with the plank and rope method, which tends to break the stalk rather than bending it. It has been suggested that it might be possible to replicate this bending effect with a magnetron. Students from the University of MIT set out to demonstrate this practically. While it was reported that the team had some success in this regard, it was later discovered that they had simply managed to set the field on fire and probably given themselves an unhealthy dose of radiation, in the process.

⁸⁶ "Insanity — a perfectly rational adjustment to an insane world" R.D. Laing

Cubic Stone crop circle; 22nd April 2017
near Avebury



If we fast forward to 2017, we see that crop circles are still appearing around the English countryside, even though — presumably — very few people are even paying attention to them anymore. Recently, while I was flicking through a magazine on the paranormal, I saw images of crop circles from 2017. I was struck by how often the crop circles appeared to incorporate the kind of hexagonal or cubic geometry that has been the focus of my investigation so far. For example, we have this hexagonal-type crop circle that appeared in a rapeseed field on 22nd April 2017 near Avebury. Here, we see the cubic stone in the centre of a swirling mass of petals. This makes it an identical symbol to the Rose Cross and the Cube at the centre of the world in the SC3 booklet. The repeat occurrence of the cubic stone and the number 22 is also interesting considering our investigation so far and leads me to suspect that this is more likely the work of an intelligence network linked to the Jewish Kabbalistic agenda rather than those of an advance alien civilisation.



Kabbalah Crop Circle, Bradbury, Dorset on the
June 16 2017

This next crop circle, which appeared in a field in Bradbury, Dorset on the June 16 made me even more convinced of it being the work of human hands, as it clearly represents the Kabbalistic Tree of Life and again incorporates hexagonal geometry. Once more, we see that the date June 16 or (6-16) is part of the message, as it includes both the number 6 and the square number 16 (4x4, 44).

This next one was reported on July 1st and appeared in Boreham Wood, Nr Lockeridge, Wiltshire. Again we have a clear hexagonal structure with the cubic stone featured this time inside a seven-leaved flower or a star motif. Therefore, we have the numbers 3 and 7, which appear in the Mystic Kabbalah, as the 7 planets and the three pillars.⁸⁷ Given its similarity to the first crop circle I would suggest that these two were carried out by the same group. In fact, I would argue that all the crop circles that feature hexagonal geometry of this type — and there were a number of them this year (almost all of them in fact) — were carried out by the same group or consortium of groups and that this are most likely intelligent operatives⁸⁸ with links to Freemasonry, Lurianic Kabbalists and the Mystic Sevens.



Cubic Stone Crop Circle, Boreham Wood, July 1st 2017

The only question left to ask is why they are doing this, especially after so long and when nearly everyone has given up paying attention? Could it be that the people behind the circles are merely drawn by an urge to create, like a painter who paints? Or perhaps there is a much stranger answer that concerns off-world intelligences. Could it be that the circle-makers by making their own crop circles have been able to illicit a response with someone or something out there? Perhaps the so-called hoax crop circles are their questions and the genuine crop circles the replies. If so, who exactly do they think they are talking to after all this time? And do they think that it is God?

⁸⁷ According to one interpretation given by Red Collie (Dr. Horace R. Drew) on the website Crop Circle Connector, the image is a calendar counting down the days to the numbers August 21st eclipse in America. The star depicts seven weeks and the stone three days. Seven times seven is 49, plus the 3 is 52, which is the number of days between July 1st and the date of the eclipse. Red Collie's comments were added on the 07/07/17. <http://www.cropcircleconnector.com/2017/boreham/comments.html>

⁸⁸ To understand why this is an intelligence operation see the Rich Planet documentary; Crop Circles The Hidden Truth. <https://www.youtube.com/watch?v=I7cYh9JnKk4>

The Chamber of Reflection

What is the Chamber of Reflection? Is it a new Harry Potter book? Sadly no, rather it is an obscure meditative rite observed by Freemasons, which requires them to be alone inside a room to reflect upon a specific set of objects, each with their own symbolic meaning. The object/symbols are as follows; mercury, salt, sulphur, a sand clock, some bread, some wine/oil, a human skull, a cockerel and a scythe. We have already seen the cockerel in relation to Kabbalism a number of times including; Billina from Ozma of Oz and the eggs of the Kalevala. There are differing interpretations on what this symbol actually means. Some hold that because the cockerel heralds the sunrise that it is therefore symbolic of St. John the Baptist, who 'prepared the way' for the dawning of Christ. If Christ is equivalent to the sunrise then he must be equivalent to the image of the skull in the SC3 booklet and to the term 'Daybreak' on Norah Jones's album also. Indeed it is known that the symbol of the skull relates to Jesus and the notion of resurrection, as Jesus was crucified at 'Golgotha'; meaning 'the place of the skull'. Afterward he was interred in the ground for three days before returning to the land of the living. This makes him symbolically equivalent to the Scarab Beetle. The fact that cockerels and chickens are traditionally slaughtered by beheading is interesting when we consider the fate of St. John, who was similarly beheaded by King Herod at the behest of his wife and daughter.

Several of the other symbols such as the sand clock and the scythe of Saturn are traditionally symbolic of time and therefore death. Along with these we have the alchemical principles of; sulphur, salt and mercury. Sulphur relates to the term V.I.T.R.I.O.L.; which is written on one of the walls of the chamber. This acronym stands for the Latin phrase; *Visita Interiora Terrae Rectificando Invenies Occultum Lapidem*, which translates as 'Visit the interior of the earth and having purified oneself, you will find the hidden stone'. This acronym first appeared in L'Azoth des Philosophes by the 15th century alchemist Basilus Valentinus.

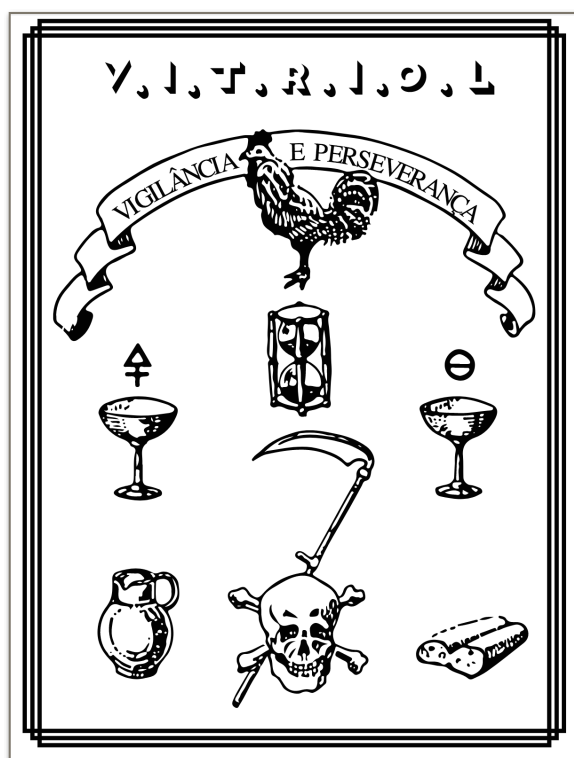
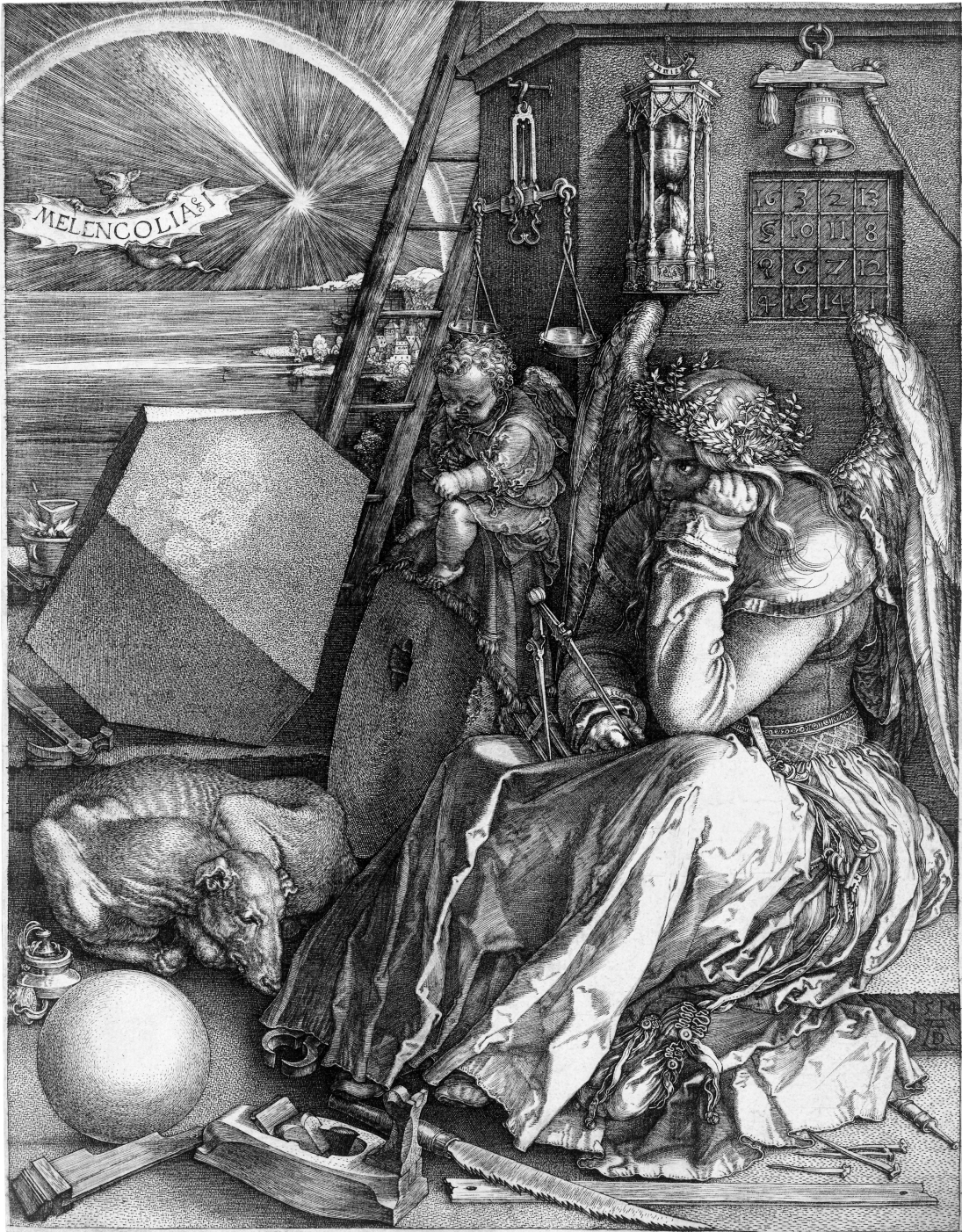


Image showing the various elements of the Chamber of Reflection ritual.

Many of the symbols in the Chamber of Reflection can also be seen in Albrecht Dürer's famous engraving 'Melencolia I', albeit in a different form. For example, we have the sand clock, the rising sun and beneath it we have the Cubic Stone. Here the cube has been disguised by virtue of being elongated along one axis and with two of its corners chopped off.⁸⁹ The result is the rather curious polyhedron we see in the engraving. Rising up out of the Cubic Stone we have a ladder. This is the nine rungged ladder of the alchemist and is exactly what we see in the SC3 drawing of the Cubic Stone. From the acronym V.I.T.R.I.O.L, we can therefore surmise that what is being depicted here is the Cubic Stone contained at the centre of the Earth.



Albrecht Dürer's Melencolia woodcut.

⁸⁹ <http://mathworld.wolfram.com/DuerersSolid.html>

Interestingly, in 2008 researchers at the Uppsala University in Sweden published a paper which proves the existence of a giant cube being located at the Earth's core. Their findings were prompted by the previously unexplained pattern in the behaviour of pressure waves, as they propagated through the Earth's core. It was discovered that these waves moved at a faster rate, when travelling parallel to the earth's axis of rotation than in directions parallel to the equator. This phenomena, the researchers claim, can only be true, if the Earth's core has a 'body-centered cubic crystal structure'. Some people argue that the researchers are not saying that the Earth's core is literally a giant cube, but rather that the atoms contained within the core have a crystalline structure, which is cubic in composition.

The definition of the body-centred cubic crystal would appear to confirm this, however, as we have seen it is entirely possible for cubic crystalline molecules like salt to form macro-sized cubic crystals in the case of the lumps of salt from the Dead Sea. Personally, I don't have enough knowledge to say which side of this debate is correct, so I will just reproduce this snippet from the article and let you come to your own informed decision; "The body-centered cubic crystal structure forms a cube with atoms in each corner and a further atom in the middle of this cube. It is oriented in such a way that its great diagonal is directed along the earth's axis of rotation, which makes it possible for the iron to evince sound propagations with the velocities observed."⁹⁰ But either way, it does seem to suggest that Basilus Valentinus was correct in his assertion that at the Earth's centre you will find the hidden cubic stone. We can tell that Dürer's engraving is referring to the same cubic structure of the Earth's interior by the inclusion of the ladder and the millstone, which as we have noted before are both representations of the Earth's rotational axis, or Axis Mundi.

Three Quarks

Returning to the symbol of the chicken and Finnegans Wake for a moment, I would like to examine the sentence "three quarks for Mr. Mark". This sentence became famous after its unlikely association with the field of quantum physics. If you know your subatomic particles, you know that the nucleus of an atom contains 3 subatomic particles called quarks, which are seemingly as elusive and indefinable, as Joyce's original sentence. The word 'quark' is very similar to the sound of the word chicken in Irish which is 'cearc'. So, "three quarks for Mr. Mark" becomes "three chickens for Mr. Mark". This is in reference to the Gospel of Mark 14:30 where Jesus says "I tell you the truth, Peter--this very night, before the rooster crows twice, you will deny me three times." So here we have the rooster (chicken) and the number 3 (denials) appearing in the context of Mark's gospel. It seems simple enough, but there is more to it than that, because the word "quark" implies a "quaternary" or fourness. The word for four in Irish is "Ceithre" or "Ceathair", which again is similar to the word 'cearc'. So "quark" seems to imply 'quarter-ark' and then we have 'three-quarters ark'. Three-quarters of arc on a clock is the number 9 again, which is of important occult significance for Kabbalists. The word 'quarters' in relation to an 'ark' or vessel is also relevant, as it is a place to sleep or retire on board a ship; the Captain's quarters. The word 'quark' could be rendered as 'squark', which is similar to 'squawk' — the sound a chicken makes. But, more importantly it also implies 'square-ark' like the cubic ark that Utnapishtim (Tim, for short) built at the behest of Enki.

⁹⁰ <https://www.sciencedaily.com/releases/2008/02/080208091314.htm>



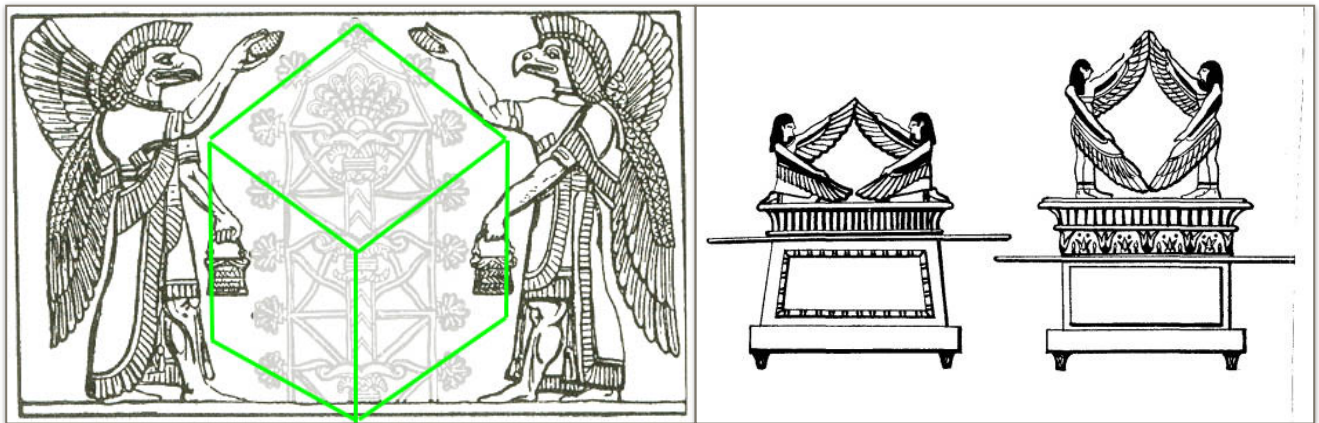
It has been concluded by physicists that the most likely shape of the quark nucleus is a trefoil knot like the one above. This suggests further that the cubic stone is referring directly to the material realm i.e. to matter itself.

Dark City

The Kingdom of God is referred to as the New Jerusalem and is described as a 'Golden City'; 1,636 miles long by 1,636 miles wide. It is therefore often depicted as a giant Golden Cube, which is interesting when we think of the symbolic link which myself and Schwaller independently found between the square and the golden scarab. The Golden Square or Cube is another form of the Cubic Stone, but it is the Cubic Stone in resurrected form. The black stone of the Kabba is transformed into the bright stone of the New Jerusalem. Since the ark is therefore a city, we see 'Dark City' (the movie that started us off on this investigation) is actually "d'Ark City". The Ark City is an appropriate title, as it is revealed at the very end of the movie (spoilers) that the characters are actually trapped aboard an alien spaceship all along. A spaceship is a type of Ark, after all. But is there any real evidence for this in the movie itself?

At the start of the movie, our protagonist finds himself in a hotel room; room number 614. One clever online researcher, realised that this number was referencing Genesis 6:14 and described the blueprint dimensions of Noah's Ark; "So make yourself an ark of cypress wood; make rooms in it and coat it with pitch inside and out." This is confirmation that the name "Dark City" is referencing the Ark of Noah and since it also references rooms, which are square and pitch which is black, this is a 'dark' and 'cubic' ark. Another Biblical meaning of the word 'ark' is of course the 'Ark of the Covenant'. Recall that the wings of the angels on the Mercy Seat of the Ark of the Covenant are often depicted as being in the same position as the arms of the Heraldic Lions and the Sumerian emblems. The arms, which point upwards and downwards at the same time like the letter 'K' are not merely referencing the alchemical maxim 'As above so below', but are also signifying the Cubic Stone itself. Once again we see the cubic nature of the Ark expressed in the Mercy Seat, as well as subsequently in all of the Heraldic Coats of Arms and Aker-type symbolism of Sumeria. This is further interesting as we know that the story of the cubic ark first arose with the Sumerians with the Epic of Gilgamesh and Utnapishtim. The fact that the Earth has been discovered to be a 'body-centered cubic crystal', confirms the notion that the

Earth is a giant prison ship constructed by a race of alien beings as it trundles on its way through space to safety and 'dry land', so to speak.



The Enki and Enlil in the Sumerian symbol and the Mercy Seat of the Ark of the Covenant both refer to the geometry of the Cubic Stone.

From here on in the symbols begin to mash together. The wings of the scarab beetle which is the cube, becomes the wings of the angel Metatron and his cubic space craft. The further association of cubes and angels seen in Dürer's engraving leads us to a very positive association between these two symbols. Finally we arrive at the image of the Seraph, which is a six-winged angel, who was recognised as Jesus Christ in some interpretations. After St. Bonaventure witnessed Jesus Christ as a seraph, he correctly interpreted his six wings to be paired into 3 sets representing the animal (material world), the intellectual (human world) and the Godly (or celestial realm). This is an ancient interpretation of the universe and one which is reflected in the form of the three pillars of Freemasonry; the pillars of the Earth, Moon and Celestial realms.⁹¹ In this sense, the Holy Trinity is reflected in the three visible faces of the cube.

The Kingdom of Heaven

We have already identified the World Trade Centre as a fleet of ships which was shattered by the kabbalists and then stitched back together to form One World Trade Centre. This is done to fulfil the New World Order motto; Out of many one, a principle of Tikkun. We also know that the Dark City refers to the Ark, the Cubic Ark, which means that the Twin Towers also represents this ark. If we look at the height of the World Trade Centre 1 and 2 of the Twin Towers we see that they stood at 1,368 and 1,362 feet respectively, which is very close to the 1,363 miles used to measure out the Kingdom of Heaven. Therefore the attack on the WTC on 9/11 was an attack on the coming of this Institution; the Kingdom of God. Previously we have seen how the Twin Towers were representative of the Masonic Pillars, and the City of Mecca. Therefore an attack on this building appears to be a symbolic attack on both of these Institutions.

And now we are getting to the truth of the matter, hidden beneath all of the layers of symbolism, we now see the true goal and intention of this project was to attack the coming of the Kingdom of Heaven itself and with it all of Christianity. The most important aspect of all curses of a magical kind is that they are to be kept secret, and as soon as they are revealed they are found to have no efficacy. Therefore, we can say that the efficacy of this

⁹¹ Again we can reinterpret these three realms as being parts of the equation for matter-energy transformation or $E=mc^2$. This equation is most important when trying to derive the energy output of matter-antimatter collisions, which — as we know — is the method to break through the Lunar Barrier.

curse has now been undermined, but in truth none of that really matters as curses are not useful against Christ or his followers.

Another important symbolic motif of *Dark City* arises in the form of movie theatres. Wherever there is a movie theatre in the film, we see there is only ever one movie playing, called; “The Evil”. Alongside this we see that there is another movie called “The Book of Dreams” which is listed as “Coming Soon”. It turns out that the “Book of Dreams” is the ability to bring about the reality of your choosing with the power of thought. This is interesting, because the next film which features Jennifer Connelly and the jetty is called ‘Requiem for a Dream’, which suggests that the God-like abilities of ‘The Book of Dreams’ have — for some reason — failed to manifest and instead we are left with ‘The Evil’. Since the city resets itself every night and its inhabitants have their memories erased and new ones implanted it is to be expected that ‘The Evil’ is played over and over again on repeat and therefore the coming of ‘The Book of Dreams’ is delayed indefinitely. The same thing appears to have happened in our reality, suggesting that there is an infinite regression with the different worlds being embedded in different movie theatres. Interestingly enough there is a public domain movie called ‘The Evil’ which came out in 1978 and appears to be related to the Evil Dead movies, by Sam Raimi. The Evil Dead series prominently feature the ‘Necronomicon’, which is an integral part of the Lovecraftian mythos, a fictional magical book capable of opening the gates to madness and Hell. If ‘The Evil’ refers to the Necronomicon, then the ‘Book of Dreams’ must refer to its opposite, or the Holy Bible.

Oblivion

In the movie *Oblivion*, we see a number of interesting and strange coincidences, particularly in relation to the mythos of Oz. The main action of this movie takes place, in the post-apocalyptic future of 2077; note the 77 numbers again. At the start of the movie, technician Jack Harper (Tom Cruise) is sent out to find and repair a robotic drone that has gone missing. He discovers the drone inside a hole leading into what was once the reading room of the New York Municipal Library. He is about to leave, when he looks down and see a book entitled; *The Lays of Ancient Rome* just laying there on the ground. This book is a collection of narrative poems by the author Thomas Babington Macaulay; written in 1847 and is related to the concept of the Holy Grail. The scene in the library bears much similarity to another scene in the 1974 movie *Zardoz*, by director John Boorman, which we will take a look at now.

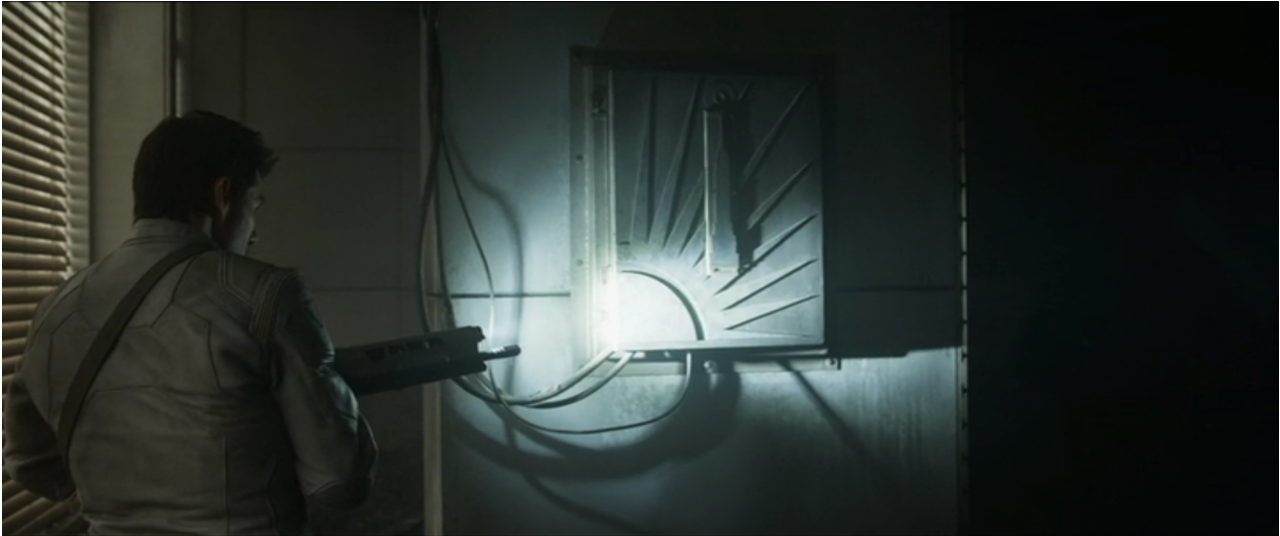
Zardoz stars Sean Connery as a ruthless mercenary in the far-flung future of 2293.⁹² The mercenaries are fighting a war against the peasant population at the behest of a giant stone head named Zardoz, which is owned and controlled by an ethereal elite group called the Immortals. At one point during the movie, Connery’s character takes a break from the killing, and finds himself in a library. He is drawn to a copy of L. Frank Baum’s *The Wonderful Wizard of Oz* and quickly realises that the name of his God (the stone head mentioned earlier) is merely a contraction of the title; Wi-Zard Oz — Zardoz. He begins to realise that the Immortals are really no different from him and that the war he is fighting is a sham. In this sense, the artifice of *Zardoz* is equivalent to the Tet and the drones from *Oblivion*.

Further isomorphisms between *Oblivion* and the fictional setting of Oz are forged during a series of flashbacks in which Jack Harper and his fiancée, Julia, climb to the top of the Empire State building. Jack asks Julia to look through an eyeglass, which is positioned on the newly constructed Freedom Tower; formerly the World Trade Centre. He

⁹² Notice that this year is a combination of the so-called Number of Revelation of Kabbalism (22) and the Thelemic number 93. Given the fact that John Boorman is an active Mason it is unlikely that this is by accident.

holds up a ring in front of the glass, as the sunlight reflects off the tower and there he asks her to marry him. It seems an odd sentiment to link the union of two young lovers to the tragic events of September 11th and yet this is exactly what the movie chooses to do. The reasons from a symbolic point of view are obvious; the marriage of Jack and Julia represents the forging of a single new identity, just as the Twin Towers were amalgamated into a single entity in the form of the Freedom Tower.

Later on, Jack is lured back to the Empire State Building by a radio signal being broadcast from an electrical panel inside the tower. The symbol on the panel is the sun rising in the corner, which is the same one seen in Norah Jone's album cover *Breaking Dawn* and the Secret Chief's album art for *Book M*. This is the 'cornerstone' or 'sunstone'.



A typically Art-Deco piece of design, as seen in the interior of the Empire State Building; Oblivion (2013).

Towards the end of the movie {spoilers if you haven't seen it}, Jack Harper is shown coasting along with two drones flanking him on either side. The composition of this shot is likely based on the Law of 3, which is also clearly visible in the above still from the movie, but in this instance it has much in common with Ancient Egyptian Aker symbolism. Since Tom Cruise is sitting in the centre of this shot, it is clear that he is meant to represent the Sun, or the God Ra. The two drones on either side are like the lions, or Gatekeepers to the Underworld. This links back to the text that Jack Harper reads in 'The Lays of Ancient Rome', which begins;

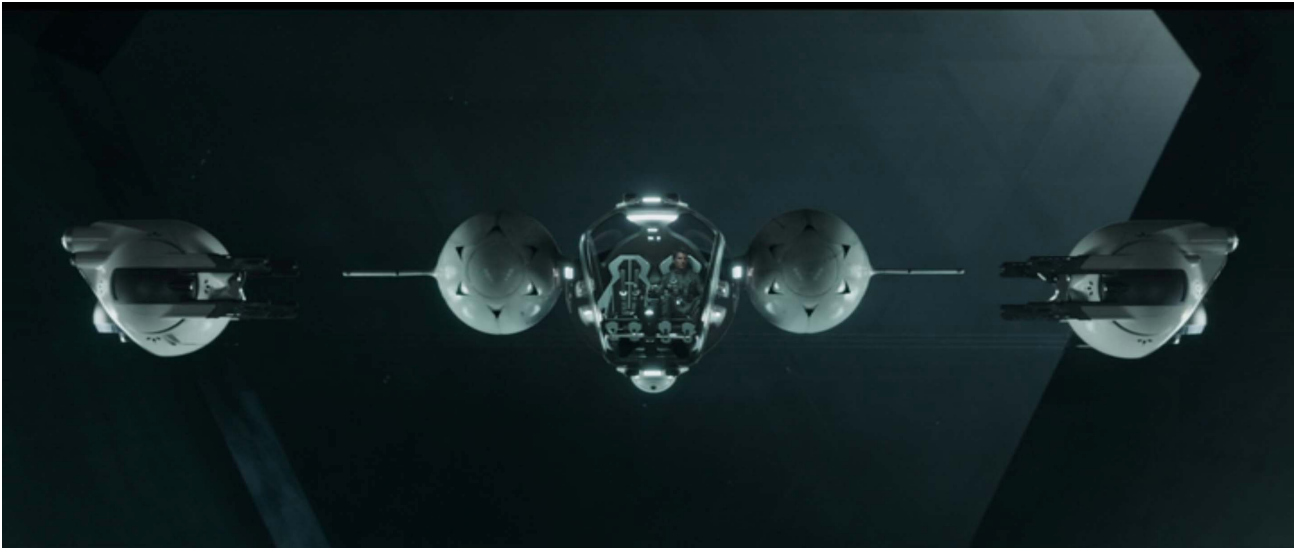
"And how can man die better
Than facing fearful odds,
For the ashes of his fathers,
And the temples of his Gods."

But which conveniently leaves out the previous stanza;

"Then out spake brave Horatius,
The Captain of the Gate:
"To every man upon this earth
Death cometh soon or late."

When a person is expecting to cross a threshold into a new domain, they are often asked to provide a password or pass a test, of some kind. This harks back to the Riddle of

the Sphinx, along with the scene in the *Neverending Story* where only a person with a pure heart is permitted to pass between the sphinxes at the end of the world. In the case of Jack Harper, in the movie *Oblivion*, it is no different. He is asked a question similar to that of a lie-detector test, which is interesting because Scientology makes use of this technology in their indoctrination process and Tom Cruise is himself a prominent high-level Scientologist.



Jack Harper being interrogated by two drones. Notice the six pointed stars on his aircraft; these represent the cube and the Sun.

The plot of the entire movie also references the children's rhyme 'Jack and Jill', {spoilers again}. Jack and Julia (Jill) are both astronauts travelling into space. So;

Jack and Jill went up the hill,

Their mission is to investigate the Tet, which will later send down large machines to harvest Earth's oceans;

To fetch a pale of water,

Jack returns to Earth, but only after the Artificial Intelligence aboard the Tet has brainwashed him and wiped his memory;

Jack fell down and broke his crown,

And only later does Julia crash land on Earth;

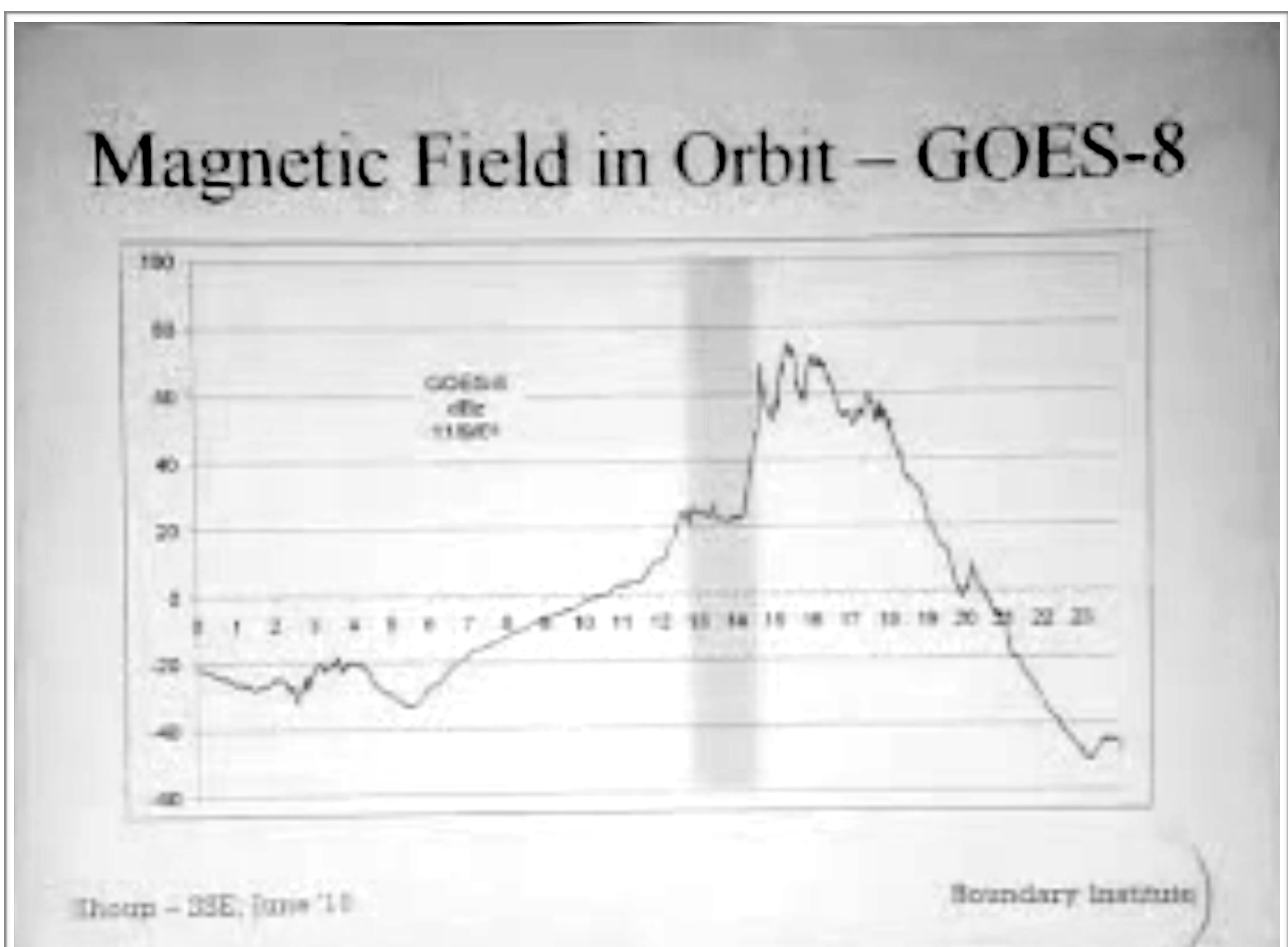
And Jill came tumbling after.

The fall of Jack and Jill also in some way mirrors the fall of Adam and Eve in the Garden of Eden. Jack and Julia also find their own Garden of Eden to live out the rest of their days together.

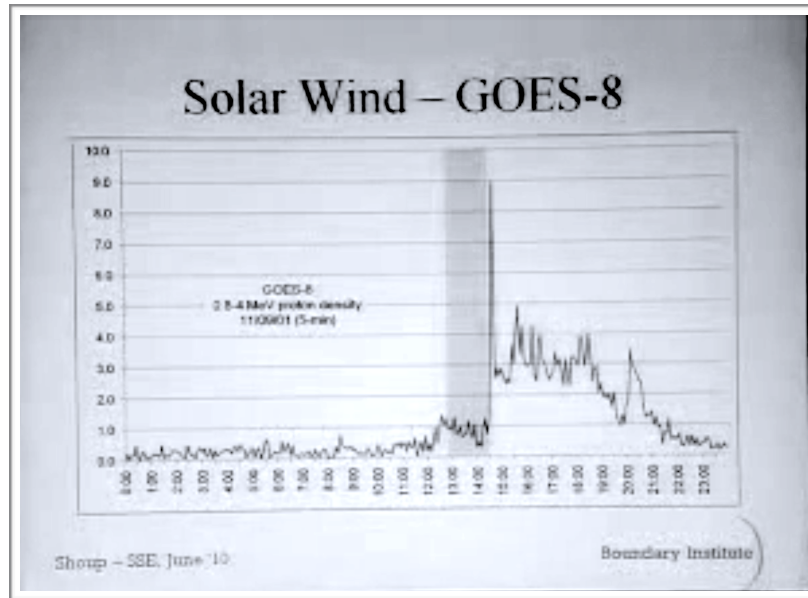
IX

Tuning Forks and Solar Winds

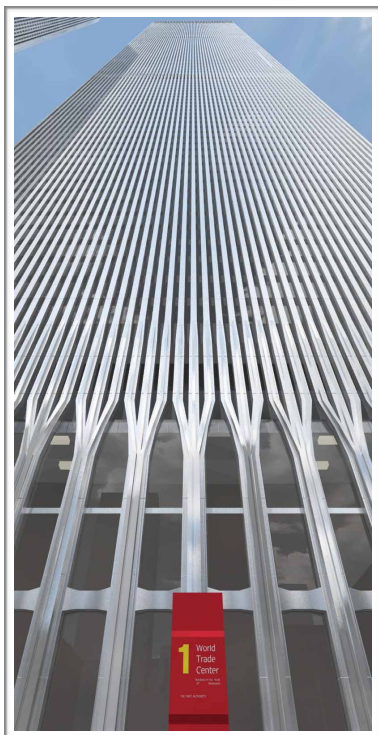
The attack on the World Trade Centre represented a kind of communication radiating out from the towers in the direction of the Sun and back again. The North Tower was struck at 8:46 and the South Tower at 9:03, which amounts to a 17 minute interval. In the autumn/fall months like September it takes light 17 minutes to travel from the Sun to the Earth and back again, or vice versa. That means that light from the first explosion left Earth, reached the sun, and reflected back at the moment the second explosion occurred. Did this signal have any noticeable affects in the output of the Sun on the morning of 11 September 2001? The images below come from a talk conducted by Richard Shoup at the Society of Scientific Exploration and feature data from GOES-8 satellite and suggests a correlation between the attack on the WTC and the output of the solar wind.



In the first image, we see data recorded by the GOES-8 satellite of the Earth's magnetic field. This data comes from the morning of September 11th 2001. The dark band represents the total duration of the major events of the 9/11 attack from beginning to end. The band commences with the first strike on towers and concludes with the final collapse of the South Tower. While fluctuations of the kind seen in this graph are common place, Shoup notes that it is the timing of the events which is most noteworthy. As we can see, from the above image the geomagnetic data exhibits a noticeable turbulence in the wake of the events of 9/11. Since disruptions in the Earth's magnetic field are primarily caused by the output of the Sun, Shoup also showed data of the solar wind during the same period which showed a significant spike, in the wake of the attack.



If it is to be presumed that the attack on the World Trade Centre brought about this affect upon the Sun, then how was this achieved? The answer to this may be found in the unique structure of the Twin Towers themselves. The towers are constructed from an outer casing of steel columns, which join together at their base to form what look like three-pronged tuning forks. In reality they are meant to be suggestive of Islamic arches, as the World Trade Centre complex was designed in homage to Mecca. However, we can ask if they served some kind of dual function. The height of the South Tower is 415 metres. If we subtract ten metres from this to account for the base of the three-pronged tuning fork this gives us a length of 405 metres for our tuning fork. The natural resonant frequency of a freestanding, 405 metre tall, steel tuning fork when struck by a plane is 10.7372 Hz, which — as it turns out — is not far off from the official 10 Hz resonance figure for the entire building. It is interesting that smaller components within the structure would share their resonance frequency with the superstructure. This begs the question: Was there a fractal resonance frequency built into the structure of the Twin Towers?



Pictured is the exterior steel column of 1WTC. The three-pronged tuning forks are also a reference to the Hebrew letter 'Shin', which itself is said to stand for one of the unspeakable names of God 'Shadai'.

This would appear to be the case, since the 2 pronged design of the Twin Towers is tuning fork like in design anyway. This means that if, for example, Tower 1 began vibrating at its natural harmonic resonance Tower 2 would eventually follow suit through the action of sympathetic resonance. The whole structure would be resonating like a monumental tuning fork composed of lots of littler tuning forks. This is also extremely interesting when we recall that Yamasaki wanted the towers to 'vibrate visually'. Perhaps he wanted them to vibrate sonically as well.



Tuning Fork Hypothesis.

You would imagine that the Twin Towers, despite their enormous size, would still be too small to effect the resonant frequency of the Sun, which is enormous. But what if the signal was being amplified by the entire planet? Recall that when a vibrating tuning fork is placed on a tabletop, its frequency becomes amplified. The Twin Towers were embedded into the Earth, so it is conceivable that their resonant frequency was amplified by the entire planet. If this was the case then the signal might be amplified enough to effect a reciprocal and detectable change in the resonance of the Sun.

In the *Dark City* movie, psychic abilities were referred to as 'tuning' and often when this tuning occurred, buildings were seen to collapse or grow in the city, changing the skyline forever. Later on in the movie one of the characters, played by Keifer Sutherland, makes special effort to pronounce the word as 'chew-ning', inviting us to think of the process of mastication. This, in turn, refers us back to the action of the millstone which grinds up material. Remember that the millstone stood for the axis of the Earth and therefore the motion of the heavens. Here again we have another instance of these kinds of mis-leading double meanings, where Earth becomes 'ground' and then 'grind' the very action of the mill and of teeth. This is similar to the confusion of 'vessels' as being either containers or ships in Kabbalist doctrine.

However, we know now that the millstone does not really refer merely to the Axis Mundi, but rather to the whole system of the heavens as it moves around us i.e. the system of Astrology. The elites are anxiously trying to free themselves from the influence of the 'dome of the stars', which seeks to rule their futures and their lives. Originally, when I thought about this, I imagined that by means of some great ritual, they intended to free themselves and only themselves from their enslavement. However, I have come to understand that such a freedom would serve no purpose, because even if they were free from the Zodiacal influence, everyone else on the planet would still be ruled by the stars. Since most of our daily lives necessitate interaction with other people, all of these

interactions would lead them to feel the influence of the heaven by means of these social interaction. Therefore what is meant by escaping from the under the dome is not to free oneself from fate, but rather to take control of the dome and therefore everyone in it. In short, to become a 'God'.

Evidently, what Lyndon B. Johnson⁹³ was referring to as 'Masters of Infinity' in his detailed summary statement to the subcommittee concerning the first nation on Earth to secure control of space;

From space, the masters of infinity would have the power to control the earth's weather, to cause drought and flood, to change the tides and raise the levels of the sea, to divert the gulf stream and change temperate climates to frigid.

This effort to become God was always what conspiracy researchers like David Icke and Alex Jones of Info Wars had been going on about. From what I gather from a symbolic appraisal of the data, they would appear to be right, which begs the question; What else are they right about?

One final aspect, where we find the millstone manifested on Earth is in the Large Hadron Collider at Cern. What else is the LHC, but a giant millstone grinding up particles into finer dust?

The Strange Case of Hurricane Erin

As far as I can tell, Dr. Judy Wood was the first researcher to try and link the magnetometry data of the Earth's magnetic field to the events of 9/11 and she did this in order to prove a very specific theory. Dr. Wood's claims that some kind of directed energy weapon was trained on the towers to reduce their steel structure to a fine powdered dust. On her website, Dr. Wood also sites another curious matter; the case of Hurricane Erin.⁹⁴ In the days leading up to the 911 terror attack, a large category 5 hurricane was tracking across the Atlantic ocean and threatening to make landfall in New York City on the morning of September 11th 2001. This hurricane was not reported on by the media, despite it being a matter of international interest and a potential threat to a densely populated area. As we know, the hurricane did not reach the coast, but rather took a sharp turn out at sea and continued off in the opposite direction. I would assume that a large high pressure front over the entire continent of Northern America was likely the cause of this change in direction. However, other researchers, after having examined the storm data have concluded that the turn is simply too sharp and perhaps too convenient in the wake of what followed to simply be the result of random, chaotic weather systems.

In light of this, Dr. Wood suspects that possibly the same kind of energy weapon used on the towers was also trained upon the storm. Directed energy weapons used in weather modification are not unheard of and indeed are probably still in use today. The most famous example of such a one was the HAARP⁹⁵ array, located in Alaska. In the case of HAARP, high frequency microwaves were beamed into the ionosphere, heating it to cause artificial weather systems. In order to prove her hypothesis that HAARP was responsible, Dr. Wood combined magnetometry data from six sites in Alaska and overlaid them with the key events of the 9/11 attacks to reveal what appear to be direct correlations.

⁹³ LBJ was the President who rose to power after the assassination of John F. Kennedy, which is a hint that he was involved in said assassination.

⁹⁴ <http://drjudywood.com/articles/erin/erin5.html>

⁹⁵ High Frequency Active Auroral Research Program

However, Richard Shoup's investigation into the GOES-8 data reveal that the source of these fluctuations in the magnetosphere are unlikely to have originated on Earth. He suggests that they have been triggered by the Sun and shows the spike in the GOES-8 data as proof of this. The problem with this explanation is that it takes between two and four days for fast moving solar wind to reach Earth's magnetosphere, so we would not expect these effects to be so instantaneous. While all of this is interest to debate, I will admit that I am not expert enough in the field of geomagnetic or geo-solar interactions to comment either way.

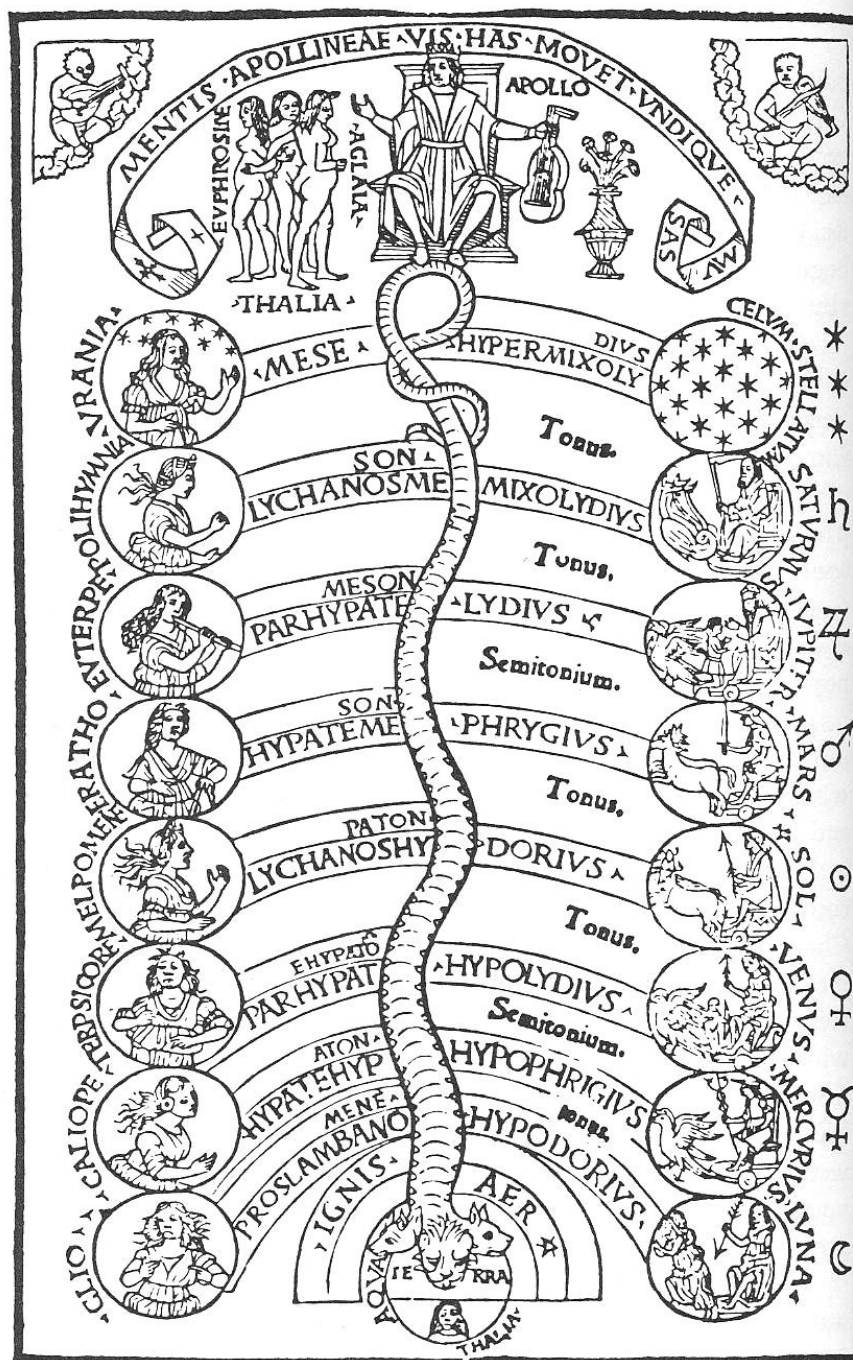
From the point of view of symbolism, I think that the discovery of a large category 5 hurricane of the coast of New York on the morning of 9/11 is highly significant, however. Remember that twisters and hurricanes are important narrative aspects to the Oz series of books. In the first book, Dorothy is transported to Oz by a twister, and in *Ozma of Oz* we see Dorothy transported to the Land of Ev in a hurricane type storm. Furthermore, the Land of Oz is connected with the island of Ireland. This is interesting because 'Erin' is a variation of 'Eireann', which is the Gaelic name for Ireland. One thing is for sure, we are not in Kansas anymore...

Music of the Spheres

If we accept the traditional view of the 'sephirot' as being crystalline containers of some kind, then this opens up a new way to interpret everything we have looked at so far. We know that seven of the sephirot correspond to the seven planets, which means that the crystalline containers could correspond to the Classical interpretation of the planets as being fixed points on the surface of giant celestial crystalline spheres. If we examine Gafurius's engraving of the seven celestial spheres, entitled *Practica Musice* (below), we see that there is an eighth sphere (the celestial sphere) which has three stars beside it. The three stars plus the seven planets again make up the ten sephirot, of Kabbalistic thought. This correspondence is made even more apparent by the inclusion of the serpent, which is something we see primarily in Christian Cabbalism of the kind which was practiced by W.B. Yeats and the Golden Dawn.

This notion of the planets, which surround the Earth as being circumscribed by crystal spheres conformed well with what the Bible says about the creation of the Universe in Genesis — namely that God put in place a firmament in the heavens to keep the waters above separated from the waters below. Since it was possible to see through this barrier to the stars above it was assumed that the firmament was made of some kind of transparent glass-like substance. It also led to some bizarre notions concerning the idea that there was a literal ocean in the sky above. It seems more likely that the respective waters in this instance refer to something more like an etheric energy field. The reference to a separation between the 'waters of the Heavens' and 'the waters of the Earth' suggests that there is some crucial difference between these two types of energy fields and that they may not be 'compatible' with one another.

This links back to the "Gaia Constraint Hypothesis", which posits the existence of some tangible or intangible barrier that keeps all life on Earth effectively quarantined from the rest of the Universe. We know from the writings of C.S. Lewis that the elite are trying to pierce this barrier and escape their Earthly prison. This gives us an entirely different interpretation of the meaning of Kabbalist doctrine. It would appear that the Kabbalists are looking for the means by which to shatter the crystal spheres of the sephiroth, rather than repairing them, as they claim. One attribute of tuning forks is their ability to shatter glass, when vibrating at the right frequency. Perhaps the intention behind building the Twin Towers in the shape of a giant tuning fork was to shatter the sephiroth. They were hoping to send a large enough signal into the Heavens to break through the crystalline barrier and escape from their imprisonment here on Earth.



Gafurius: Practica Musice, 1496

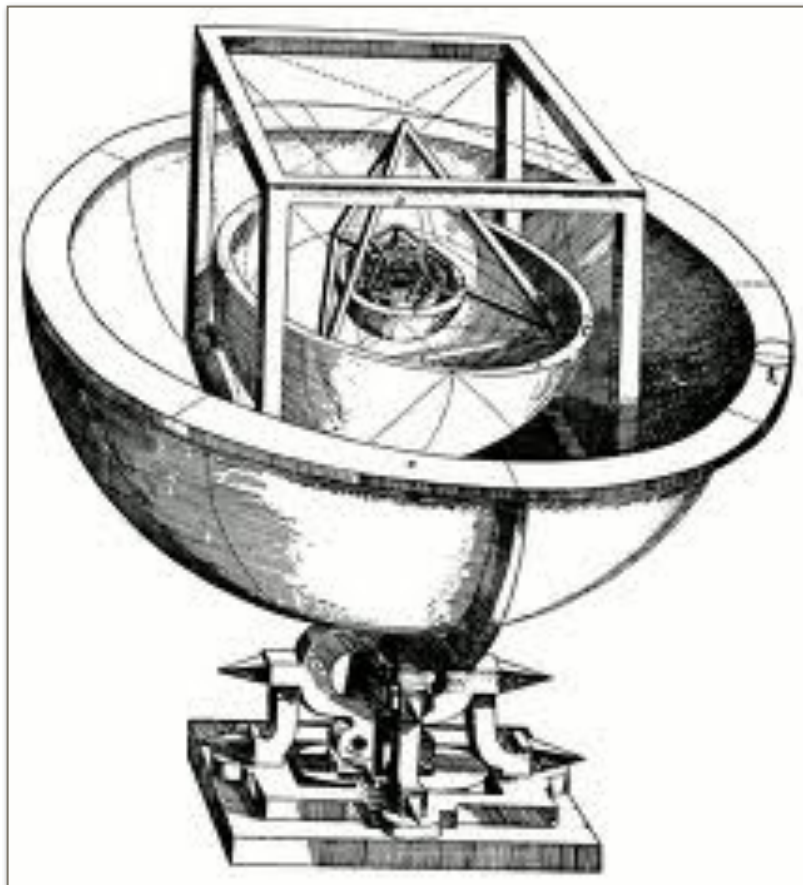
Infinite Cube Skull

The concept of the celestial spheres originated in Classical times with Pythagoras and his followers. Pythagoras believed that the universe was intrinsically ordered by the language of mathematics. For this reason, it was believed that the paths of the planets in the heavens corresponded to perfect spheres. This notion persisted long into the 16th Century when the famous mathematician and astronomer Johannes Kepler discovered that the orbits of the planets more accurately conformed to that of elongated ellipses. Prior to this, however, Kepler devised a system to measure the orbital lengths of the six planets, in their motions around the Sun. The system made use of regular polyhedra called

Platonic Solids. The platonic solids number five in total; the tetrahedron, the octahedron, the cube, the dodecahedron and the icosahedron. In Kepler's words, he describes how mapping each of the platonic solids onto a different planet in the solar system gave the orbital distance of the next planet;

The Earth [the sphere of the Earth] is the measure for all other orbits. Circumscribe a twelve-sided regular solid about it; the sphere stretched around this will be that of Mars. Let the orbit of Mars be circumscribed by a four-sided solid. The sphere which is described about this will be that of Jupiter. Let Jupiter's orbit be circumscribed by a cube. The sphere described about this will be that of Saturn. Now, place a twenty-sided figure in the orbit of the Earth. The sphere inscribed in this will be that of Venus. In Venus' orbit place an octahedron. The sphere inscribed in this will be that of Mercury. There you have the basis for the number of planets.

The platonic solid that lies outermost in the system is the cube used to transcribe the orbit of Saturn. This suggests that viewed from the outside, our entire Solar System is inside the bounds of a giant crystalline energy cube. Saturn is said to be linked to the geometry of the cube in other ways; mostly based on the concept that there exists a permanent hexagonal storm on the planet's North pole. The hexagon is of course geometrically analogous to the Star of David and the cube.



Johannes Kepler's initial vision of the Universe.

But just because the Sephiroth can be shown to conform to crystalline containers, does not mean that the interpretation of them as being oceangoing vessels is therefore negated. After all, if we take a literal interpretation of the Bible, the Earth is sailing on the waters above by means of the crystalline firmament. Therefore, the whole Earth could be interpreted as a kind of crystalline spaceship.

Dome of the Stars

While it might not prove possible to shatter the dome of the stars and escape from the prison Earth, it has long been presumed possible to alter the fate of mankind by influencing the path and pattern of the stars directly. In ancient times, this was usually attempted by means of a human sacrifice. The Ancient Incas, for example, believed that each sacrificial victim they killed on their altars became a star, which went up into the heavens, thus changing the course and the fate of human kind in the hopes of preventing the destruction of their civilisation. This is ironic when we consider that the Spanish Conquistadors who landed in South America put an end to their civilisation in response to the unsavoury and immoral customs, which were intended to keep them safe.

For many years, I had a theory that the world would come to an end, when all the celebrities started dying on mass. In 2016, I thought that that time might be upon us, as we saw a spate of deaths amid the rank and file of the entertainment industry. First the actor Alan Rickman died in early January, followed by David Bowie the same month, then Muhammed Ali, Prince, Leonard Cohen and Carrie Fischer all followed suit. Finally on Christmas Day it was announced that George Michael had succumbed. What was it that had caused this? Old age and natural causes appear likely, as well as the widespread availability of toxic narcotics like fentanyl that inexperienced drug dealers were cutting into their products in the hopes of increasing revenue. Another possible theory is that the death of all of these stars was orchestrated by the Kabbalists in an effort to form a new kind of 'constellation' in the heavens. This practice follows the alchemical concept of 'As Above, So Below'. Manipulating the 'stars' on Earth might be seen to have a corresponding effect on the stars above. In this sense, it is like a giant game of Rubic's Cube, where stars and constellations are shifted on the Infinite Cube of the Celestial plane.

The effect of these shifts would alter the global consciousness on Earth to bring about the desired result of Hillary Clinton winning the 2016 US Presidential Election. As we know this bid failed... But why did it fail?

The Future

One explanation is that they selected the wrong candidates to bump off. For example, Leonard Cohen, the popular Canadian Folk singer, is suspected by some to be a Zionist Illuminati agent.⁹⁶ In an article by Ann Diamond, she pointedly explains how Leonard Cohen had deep connections with the MK-ULTRA mind control projects and with the Rothschild's; a powerful Jewish banking family. As evidence for this concept she points to Cohen's own lyrics;

"Field Commander Cohen was our most important spy
Wounded in the line of duty
Parachuting acid into diplomatic cocktail parties."

While I cannot confirm or deny this speculation, a close examination of Leonard Cohen's lyrics does appear to lend credence to the idea that he was likely a Kabbalist. If we look at some of the lyrics in his album 'The Future' he proffers the notion that 'there is a crack in everything, that's how the light gets in'. Here we see that he is alluding to the shattering of the sephiroth, but he is trying to dress it up to say that this imperfection is how God shows his love for us and permeates down into our domain. On the same album, we also have a song called 'The Future' with the lyrics 'I've seen the future, baby, it is murder'.

⁹⁶ <https://www.henrymakow.com/2015/01/Leonard-Cohen-Illuminati-Jewish-agent.html>

The song seems to suggest that there will be a period of mankind's future development that will be tarnished by a technological and despotic empire hell-bent of genocide. Another lyric in the same song, references the 'White Man Dancing'. When we abbreviate 'White Man Dancing' we get WMDs (or Weapons of Mass Destruction), which of course was the pretext by which the 2003 Iraq War was carried out. This bogus intel that Saddam was in possession of WMDs is known to have been fabricated by the Israeli Secret Intelligence Service (ISIS) or Mossad. This adds further credence to the idea that Leonard Cohen was a high level Mossad agent. It also tells us about Cohen's political views and that he sees White people as 'Weapons of Mass Destruction'.

Leonard Cohen is accused of being the real author behind many of Bob Dylan's greatest hits. This is why in 2016, when Bob Dylan won the Nobel Peace Prize for Literature (no less), the insanely talented folk-singer Joni Mitchell called him out as 'a plagiarist'. One of the songs that Bob Dylan is most well-known for and the one which was almost certainly penned by his ghost writer Cohen was 'The Times They Are A'Changing'. A competent folk song, no doubt, but not really of the same high-brow aesthetic Cohen himself cultivates. The main theme of this song is a call to end of the old way of things and the ushering in of a New Order. Dylan calls for people to 'please get out... if you can't lend a hand' in what is essentially the destruction of an entire society, by means of Communist-led revolt. The cultural reforms of the 1960s were detrimental in almost every way to Western society and led to the breakdown of Christian family values.

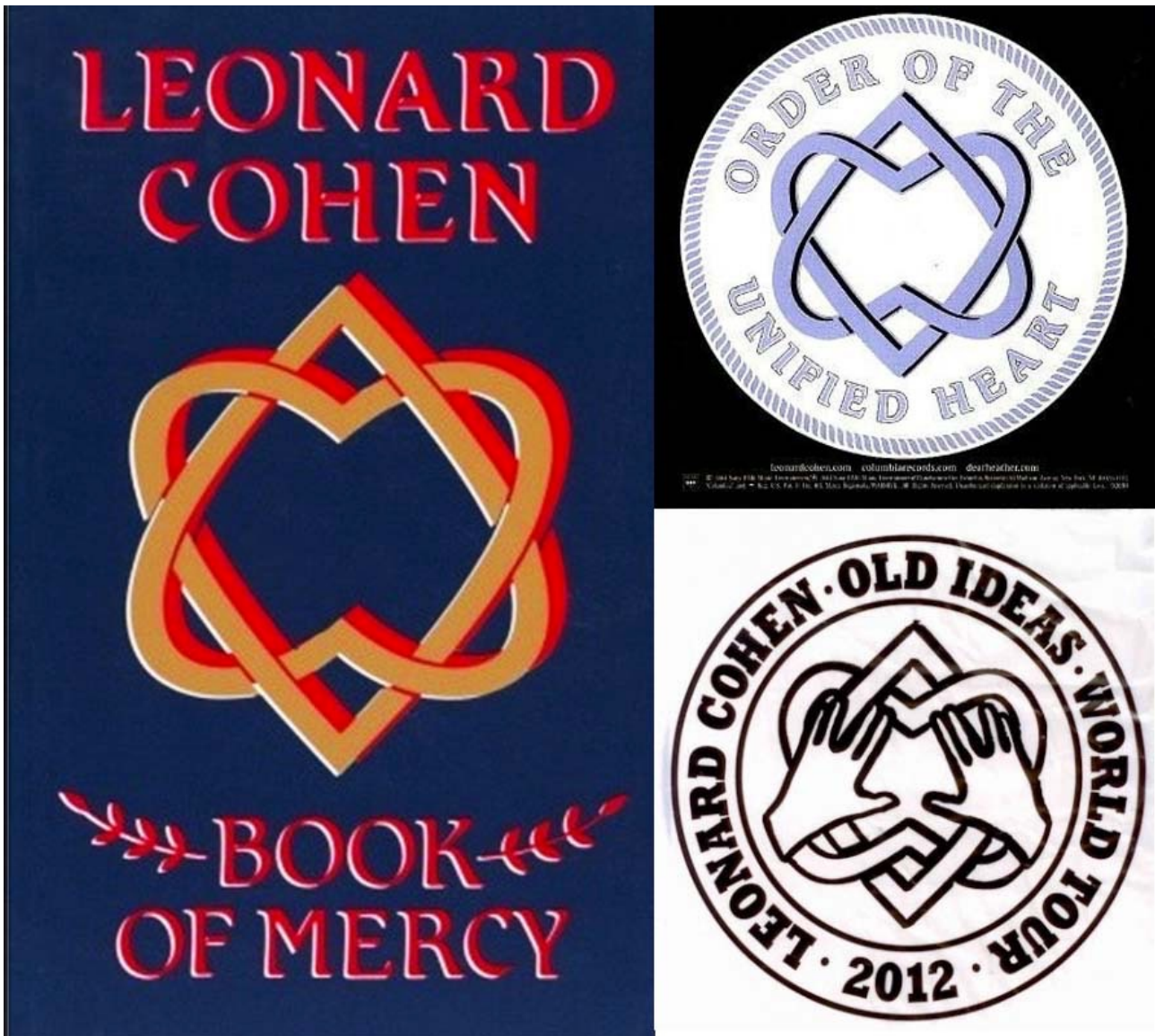
Leonard Cohen had a particular part to play in this, I believe. His remit, as a Mossad agent, was to first gain notoriety as a profound intellectual and poetic lyricist, so as to garner the public's attention. Then, he would convert from Judaism to Christianity in order to align himself more with the greater cultural zeitgeist in America and the West, then finally ditch that for Buddhism; thereby suggesting to all other Christians interested in his work to do the same. But behind all of this seeming spiritual development, I believe that Cohen remained completely Jewish at heart and in mind. How could he be otherwise, you might ask, as from his perspective it would be no more possible for him to change his racial identity than it would be for him to change the colour of his skin? This suggests that Leonard Cohen's entire spiritual development was in effect a gigantic public psychological operation orchestrated to strike at the heart of what he and his compatriots hated the most; namely Christianity and Christian values.

This makes sense when we look at his music during the period during which he was supposed to have been at his most Christian. For example, the Sisters of Mercy, from his first album, sounds like it might be about the religious order of nuns, but if you listen carefully to the lyrics you see that he is actually referring to a whorehouse. What kind of Christian, you might ask, writes a song about nuns and then changes its meaning to being about prostitution? None that I know of.

The idea that Cohen was a Jewish spy pretending to be a Buddhist, becomes even more apparent when we examine the symbolism with which he chooses to represent him in the public consciousness. If the symbolism was going to be religious, we would expect that it be something from the Tibetan Buddhists, perhaps a dorje or an 'Om Mani Padme Hum'. Instead we see distinctly Jewish iconography. Two interlocking hearts to denote the Star of David, two hands with the famous 'live long and prosper symbol', which is meant to denote the letter 'Shin', or 'S'.

It is clear that Leonard Cohen had not abandoned his Jewish loyalties even as he became a Buddhist. If I am correct and Cohen embarked on this faux-spiritual journey simply to undermine trust in Western Christian values, then this marks him as being distinctly anti-Christian and an enemy to Western values. In fact I would go further than that and suggest that given how much effort he put into his deceit and betrayal that Leonard Cohen might in fact be one of the fabled Antichrists spoke of in the Bible. Part of the reason I conclude this is based on Leonard Cohen's initials and his profession as a

Folk singer, which when taken together spell LCF. In Roman Polanski's movie 'The Ninth Gate' the initials LCF are Lucifer's. This is why I think that the Kabbalist's bid to alter the timeline and put Hillary in office failed. By killing Leonard Cohen, they accidentally eliminated their own Luciferian representative here on Earth.



Pastiche of Leonard Cohen symbols. Even here there are Christian elements like the two hands going out as if to Rosary beads, but the image is 'hijacked' or appropriated by Jewish symbolism, here, in — I would argue — in a most disrespectful manner.

Space Oddity

Another celebrity who passed away in 2016 was performer David Bowie. Besides from being a famous actor, musician and entrepreneur, Bowie was also an avowed occultist who had an in-depth knowledge of the Kabbala. Bowie succumbed to a form of liver cancer on January 10th 2016, two days after the release of his final album *Blackstar*. The video for the titular song 'Blackstar' attracted much attention, as people poured over its strange imagery trying to decipher clues about the star's final moments. While I admit that I don't know what the video is about. It does contain some very unusual symbols, which appear to resonate with the contents of this book, so far.



The opening scene in David Bowie's cryptic video; Blackstar. The five geometric shapes below spells; Bowie.

The video begins with a dead spaceman lying on a lunar surface, beneath an eclipsed sun (the black star). Inside the helmet of the spaceman we can see his jewel-encrusted skull. The space man is obviously Bowie. We know this because of the song 'Space Oddity' and its relationship to the movie '2001: A Space Odyssey'. The lead character in this movie is an astronaut called David Bowman, very similar to 'David Bowie'.

In the 'Blackstar' music video, a woman comes along and takes the bejewelled skull placing it in a glass box (or cube). Already we have several of the symbolic elements of Kabbalism at work here. The woman takes the skull cube to the centre of a black city with three towers. This is the Black Iron City spoken of by Philip K. Dick, united with the three pillars symbol of Freemasonry. Bowie's skull is delivered into the centre of the city, where some bizarre ritual of transformation takes place. The end of the video sees three monstrous-looking human scarecrows positioned on crosses, in mock sacrifice. They are being harassed by an even more grotesque figure, which one can only assume to be Satan himself. The central figure in this, who is supposed to be Jesus is wearing a black and white striped jumper, suggestive of Freemasonry and is also blindfolded like Bowie. This suggests that this isn't really Jesus but a kind of blind puppet. The real Jesus is the head in the glass cube which has been delivered into the heart of the Black Iron City, for reasons of alchemical transmutation.



The three monoliths (pillars) on top of the mountain in David Bowie's Blackstar video.

I believe that the video was an attempt by Bowie to come to terms with his own death and to make 'peace' with his maker. This is why 'Blackstar' contains so many references to Christianity, including a large bible on the floor in the attic next to where Bowie is standing. I think that he was also conscious not to make his fellow Kabbalists aware that he was switching sides and therefore included a lot of misleading imagery to fool them into thinking otherwise. In light of this, it is conceivable that his death in 2016 dealt a blow to the occultists and may have disrupted their plans to such an extent that they felt it necessary to do away with a whole host of other celebrities to bridge the gap in the stars.



Example of Bailey's Beads from the August 21st 2017 Solar Eclipse.

From a symbolic point of view the most important elements in this video are without a doubt the bejewelled skull and the eclipsed moon. The diamond studded skull recalls the Crystals Skulls of Meso-America. But there is a much more important association between diamonds and eclipses in the form of Bailey's Beads or the Diamond Ring. Bowie himself is associated with diamonds through the lyrics of his own song; The Diamond Dogs. The Bailey's Beads phenomenon occurs in the moments preceding and following a total solar

eclipse. It is believed to be caused by the sun's rays refracting through valleys and mountains on the lunar surface. This association between diamonds and the moon, means that the moon is a symbol of the skull and the cubic stone. This gives us a sense of who the Man in the Moon really is and why the 28 Lunar cycle is always keenly divided up into four 7 day periods, like the four visible sides of a cube.

Quantum Computing

In his SSE talk, Richard Shoup offers an excellent summary of psychic phenomenon in relation to the events of 9/11. Among these he sites the result of the Global Consciousness Experiment, which uses a global network of computers (called eggs) to produce a series of random 1s and 0s based on "quantum tunnelling" effects. The theory is that when "a great event synchronises the feelings of millions of people" the "network of RNGs becomes subtly structured."⁹⁷ This "subtle structure" is plotted as a waveform on a graph, with the height axis corresponding to a reduction in randomness. On the morning of September 11th 2001, the graph is seen to climb and reached its peak at the point in time corresponding to the height of the attacks. What was interesting about this, however, was not the correlation but rather the fact that the RNG data in the eggs began to climb 4 hours prior to when the attack took place. This suggests that we as humans are collectively much better at predicting future events than we are individually.⁹⁸

If the scientists are correct and the global consciousness of humanity is able to effect subtle changes in the quantum tunnelling effects of this global egg system, then it amounts to a kind of 'early warning system'. As such the website offers a status report with green showing that the eggs are suitably randomised and red showing that they have evolved a 'subtle structure'. It is therefore worthwhile keeping an eye on this website in future, if you are looking for any kind of 'early warning system'.

Shoup's theory is that the shift in the Sun's solar wind output, on the morning of September 11th 2001, was effected by the collective consciousness of people here on Earth. His reasoning is based on the fact that the "equations of physics are... time symmetric", which means that just as information is regularly seen to move from past to present to future, it might also be able to move in the opposite direction, allowing for information from the future to be communicated to the past.⁹⁹ This is an interesting theory and one that appears to be borne out in the field of quantum mechanics where particles entangled in the present appear to be effected by changes made in the future. If this is true, then it would ultimately make quantum computers and quantum encryption less safe, as it would be possible for someone in the future to "hack into" your computer and change or steal your data in the past, opening up an entirely new 'temporal dimension' to operational security and espionage.

Egypt 2001

It appears that the events of 9/11 had a huge impact on the psychic perception of humans, as well as the mechanism of both the Sun and the geomagnetic field of the Earth. Is it possible that the Twin Towers were some kind of amplifier for human psychic abilities? As proof of this hypothesis, I will refer to the telekinetic event I experience, in which a large suitcase full of comic books appeared to move by itself. I was lying in bed with two books in front of me; one of which was written by Aleister Crowley and contained information on

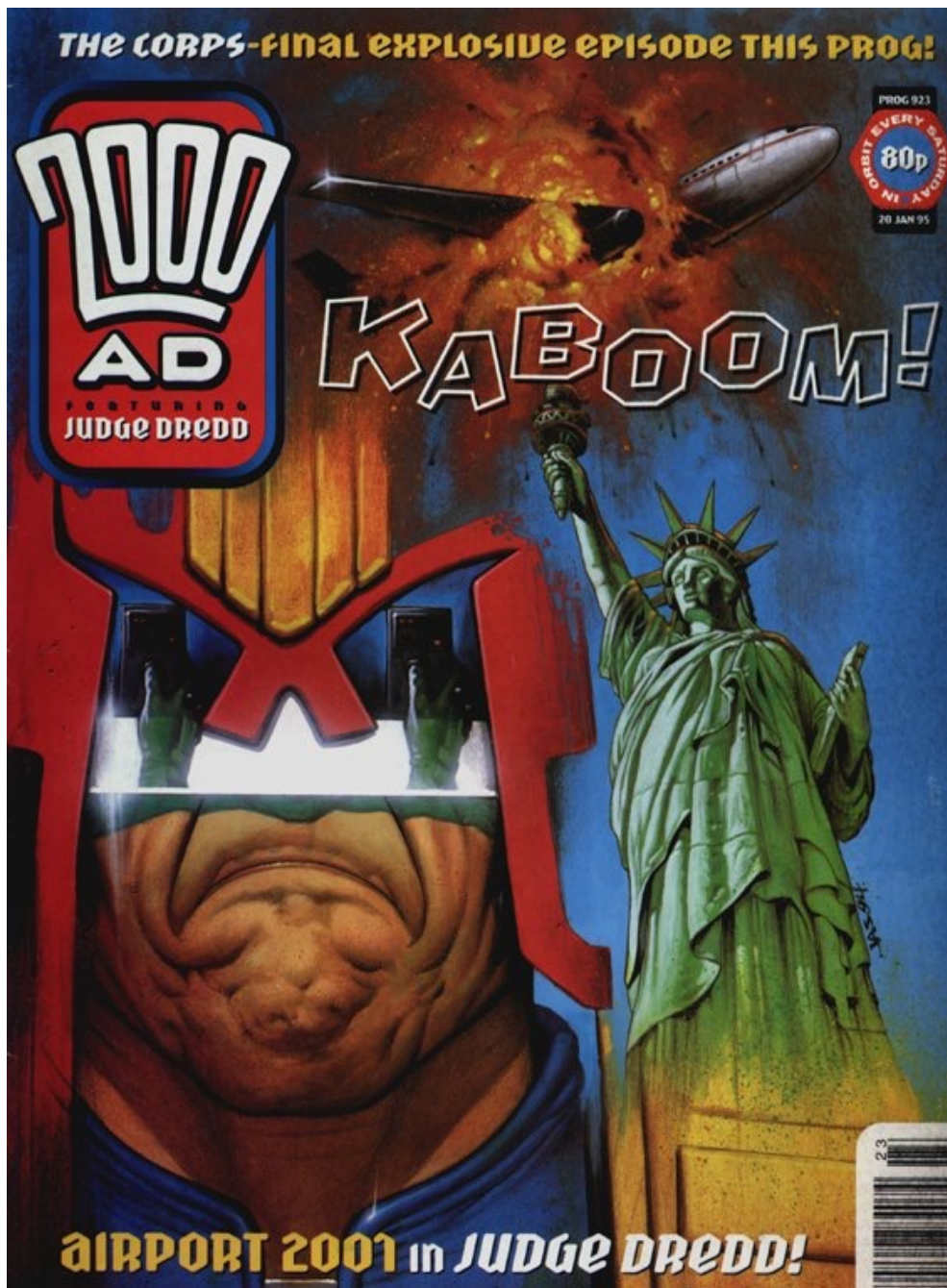
⁹⁷ <http://noosphere.princeton.edu/>

⁹⁸ <http://noosphere.princeton.edu/911formal.html>

⁹⁹ SSE Talks - 9/11 Geomagnetic Anomalies - Richard Shoup <https://www.youtube.com/watch?v=bPo8zNPll5s&t=537s>

the Egyptian Tarot and the other was 'The Stargate Conspiracy', which also dealt with Egyptology and had a picture of the Pyramids of Giza on the cover. My belief is that my own naturally occurring psychic abilities may have been amplified by my proximity to the Ancient Egyptian symbolism. The architect of the World Trade Centre complex, Minoru Yamasaki, encoded the dimensions of the Giza pyramids into the WTC 1,2 & 7 (the three buildings which all suffered a catastrophic collapse on 9/11/2001). It was also stated that the events of September 11th 2001 had numerological links to the work of Aleister Crowley. It is my belief that incorporating all of these occult elements into a single composite structure, would have amplified the overall psychic impact that this event had on the environment.

There is, however, one other factor that I have failed to adequately account for. And that is the content of the suitcase itself. For, you see, the vast majority of the comic books in the suitcase featured the post-apocalyptic anti-hero Judge Dredd.



Judge Dredd is the star character of the British comic book *2000AD* and has been the subject of two major motion pictures, with many spin off publications. In 1995, a story called 'The Exterminator' was printed, which featured Judge Dredd going back in time to visit New York City in 2001. His mission was to wipe out a deadly alien parasite threatening to destroy all of mankind. The cover of one of these episodes shows Dredd standing beneath the Statue of Liberty, whilst simultaneously pressing a detonator switch. Above him, a jet airplane carrying the infected passengers explodes in mid air, as though ignited by the flame of liberty the statue is holding. This I feel is another instance of psychic premonition in relation to 9/11, as it contains reference to an exploding passenger plane, taking place in New York City in 2001.

Therefore, the trinity of elements needed are Egyptian iconography, Thelemic magical systems and whatever it is that the Judge Dredd stands for. It also introduces a new player in the game; some kind of alien parasitic entity. We know from this that there is some relationship between 9/11 and an alien force. All of this is linked to the notion of the Gaia Constraint Hypothesis, which sees Earth as cut off from the rest of the Universe. This quarantine was imposed by some higher being or consortium of beings in an effort to keep an alien bloodline imprisoned here on Earth. But who implemented the quarantine?

NASA Space Patches

To answer this question, I would like to examine a theory originally put forward by David Wilcox on his website *The Divine Cosmos*¹⁰⁰. David Wilcox is the author of various videos and books on the subject of world-wide conspiracies. He fell out of favour with the wider conspiracy community, after a spate of incorrect predictions concerning the mass arrests of bankers in the wake of the Global Financial Collapse of 2008. Despite this, he has contributed some interesting ideas and pieces of research over his varied career, including a run down of NASA mission patches and how they contain hidden symbolism hinting that the Earth is under some kind of Extra-Terrestrial quarantine.

Wilcox noticed that many of the NASA space patches include repeated motifs. These include;

- 1: A pair of intersecting rings that surround the Earth and which, according to Wilcox, represent the energy barrier that upholds the Quarantine.
- 2: Triangular objects that are thought by Wilcox to represent back engineered ET space craft.
- 3: Two star-like objects that occur in conjunction with the 'quarantine rings', that I have dubbed 'Sentinels'.

The two intersecting rings refer to the orbital plane of the moon and the plane of the ecliptic. The idea here is that moon is generating some kind of energetic barrier around the Earth, like the Van Allen Belt, which is preventing mankind from leaving Low Earth Orbit (LEO). As a government funded space exploration agency, NASA is tasked with breaking through this barrier. Given this, it would make sense that the triangular (or delta-shaped) objects would represent their own spacecraft, although why they should necessarily be back engineered from alien technology is not something that I can find any evidence for in the patches alone. We do see the same triangular shape, as the fifth symbol at the start of David Bowie's *Blackstar* video, suggesting that the emblem is part of a pentagram. This makes sense as the pentagram is an important emblem for NASA. It is also used in the Lesser Banishing Ritual of the Pentagram which includes the four elements and directions.

¹⁰⁰ divinecosmos.com/start-here/davids-blog/896-chinasurprisequarantine

Further evidence of such is clearly delineated in the JFCC Space patch, where the four Sentinels are associated with the four cardinal directions and the four elementals, with red standing for fire, green for earth, light blue for air and dark blue for water.

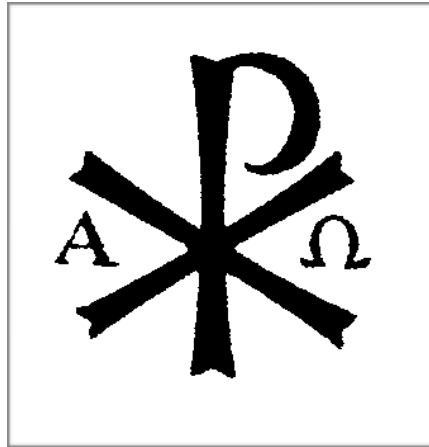


Joint Functional Component Command for Space Patch

Another symbol which is of significance to the mission patches is the early Christian symbol of Chi-Rho (or XP). Chi Rho is an early form of christogram, formed by the superposition of the first two capital letters 'chi' and 'rho' of the Greek word "ΧΡΙΣΤΟΣ", meaning Christ. It is usually accompanied by the Greek letters 'Alpha' and 'Omega' to show that Christ is both the beginning and the end, and therefore timeless or eternal. When I originally posted about this online, a blogger by the name of Eleleth posted the following information, which in confirmation of my own insight;

"Although modern representations of the Chi-Rho sign represent the two lines crossing at ninety degree angles, the early examples of the Chi-Rho cross at an

angle that is more vividly representative of the chi formed by the solar ecliptic path and the celestial equator. This image is most familiar in Plato's *Timaeus*, where it is explained that the two bands which form the "world soul" (*anima mundi*) cross each other like the letter chi."¹⁰¹



It is suggested here that the originators of this symbol must have held to the significance of Christ when considering the ecliptic planes and of the ascending and descending Lunar Nodes. It would appear that the quarantine surrounding the Earth is stamped with the initials of Christ himself. This suggests that the only way to pass the barrier would be to speak his holy name, something that the Kabbalists are obviously unwilling to do.



310th Communications Flight Mission Patch

¹⁰¹ http://en.wikipedia.org/wiki/Chi_Rho

The symbols for Alpha or Omega also appear in the mission patches. The triangular shapes could be easily said to stand for 'Alpha', but the Omega symbol is much harder to find. It appears in the mission patch for the 310th Communications Flight, as the lightning bolts arcing from the gauntleted hands. This Omega symbol could also be representative for the astrological symbol of North and South lunar nodes, which look like this; Ω Υ .

The Theosophical Society

The concept of the Earth being under some kind of extra-terrestrial quarantine is not new, and is directly connected to the secret rites of the Theosophical Society. Theosophists believed that the ruling class, the upper echelons of society, were all extra-terrestrial shapeshifting reptiles, who came here from another planet (See: Vril, The Coming Race). These aliens were 'The Fallen Ones' or Nephilim of Biblical Times. According to occult and conspiracy researcher Michael Tsarion (who has Theosophist connections), the Nephilim came to the Earth to escape the persecution of a race of benevolent Extra-Terrestrials. When the ETs discovered the Nephilim on the Earth they imprisoned them here by creating an artificial satellite; our moon. The phases of the moon, which show its apparent growth and waning in the night sky is described by the alchemical symbol of the Ouroboros, or the 'snake that eats its own tail'. The Ouroboros is depicted as a ring, much like the 'quarantine rings' of Wilcox's article. This symbol is part of the alchemical seal of the Theosophists.



The Ouroboros, or the snake that eats its own tail.

In ancient times little was known about the actual motions of celestial bodies, and in particular what caused solar and lunar eclipses. In order to explain the eclipses, two new heavenly bodies named Ketu and Rahu were introduced. Ketu and Rahu were believed to be two 'shadow planets' that were responsible for eating the Sun and the Moon during eclipses. From this it is plain to see that the two star-like Sentinels in the mission patches are the Ascending and Descending Lunar nodes. Just as the phases of the moon were represented by the Ouroboros serpent, so Ketu was the head and Rahu the body of one

enormous serpent. Therefore, the Lunar Nodes of Ketu and Rahu could more accurately describe the operation of the 'quarantine field' than could the phases of the moon alone. The K-R of Ketu and Rahu relate back to the XP of Chi-Rho.

The Seven Stars

Another motif of interest regarding the NASA mission patches is the seven stars seen surrounding the Earth. It might be tempting to conclude that these refer to the Pleiades cluster, in the Taurus constellation, or even to the original seven stars of astrology. With regard to the latter, we see these seven stars along with representations of the Moon. As I can see no reason to represent the Moon twice, I must conclude that what is being shown here is not the seven astrological planets. The answer, I found came from an Assyriologist called Zecharia Sitchin, who translated various cuneiform clay tablets discovered in Sumeria (modern day Iraq and Iran). In his research, he often came across repeated reference to 'the seventh planet'. Ordinarily we think of the Earth as the third planet from the sun, but if you take the outermost planet Pluto and count inwards you will discover that the Earth appears as the seventh planet. While we know longer count Pluto as a true planet and while it is hard to imagine how the Ancient Babylonians could have known of its existence; there is evidence that the Babylonians knew of and made reference to a solar system with some twelve planets. These twelve planets, however, include the Moon (not a true planet) a supposedly ancient watery planet called Tiamat, which was destroyed millennia ago and a rogue planet with a highly elliptical orbit of 36,000 years called Nibiru.



Mission patch of the Air Force Space Command; notice the seven stars surrounding the planet Earth.

When not counting these three anomalous planets, we return again to just nine planets and the idea that Earth is the seventh planet becomes more reasonable again. Further evidence of this is the fact that Venus is often symbolised by the number eight, although this may have to do with its sidereal orbit which coincides almost exactly with 8 of our Earth years. So, it would appear that the seven stars on the NASA mission patches are a throw-back to Ancient Mesopotamia and refer to the Earth. Odd that a modern Space Agency, whose aim is to ascend into space should be so concerned with representing the Earth on its mission patches, even stranger that it should attempt to do so with obscure Ancient Babylonian symbolism.

VALIS

As for what the alien parasite is; I have written extensively on this subject in another work of mine called *Nexus; The Gnostic Book of the Dead*. The bulk of the subject matter in that book is related to the work of the science fiction writer Philip K. Dick, who had a spiritual experience in which he claims to have come into contact with a shapeshifting alien entity called VALIS (Vast Active Living Intelligence System). In order to fully understand the origins of this story, we must go back to when Philip was just a child of about seven or eight; a period of his life, when he was suffering from a recurring dream. In this dream, he repeatedly found himself in his bedroom looking for one of his favourite comic books with the words "The Empire Never Ended" on the cover. He knew that it was somewhere at the bottom of a stack of comic books and if he were to find it all of the questions he had about the world would be answered. But as he neared the bottom of the pile he would be so overcome with dread about what he might find in its pages that he would invariably awaken. Eventually the dream became so much of a torment to him that he willed that he would never dream that dream again. Much to his dismay, his wish came true, but he was now left with a burning desire to know the secret information contained within those pages.

Ultimately, in his later life, Philip came to realise that the Empire referred to the Roman Empire and that contrary to ordinary perception it had not collapsed in the 4th Century AD, but had gone on in various shifts and guises until the modern day. He equated the Empire with something called the Black Iron Prison, which it was the duty of the Early Christians to destroy. The chief weapon of the Early Christians was something called the Logos, or Plasmate. This entity was able to transform itself into anything it wanted; plants, buildings, even people, and for this reason it was a threat to the Black Iron Prison Empire.

Philip believed that he too had become infected with the Plasmate and that it had helped him to know *koine*. For this reason he identified it with the Holy Spirit, which descended on pious men and gave them the gift of speaking in tongues. Philip felt that the rediscovery of the ancient Gnostic texts in Nag Hammadi in 1947 had released the sleeping plasmate and that it was now infected the entire planet with its life force and that it would once again manifest itself in human form on the Earth.

The shape-shifting entity originally presented itself to him as a giant metal face in the sky. Philip believed that this was an ancient alien satellite that had been placed in orbit around the Earth to monitor the events of human history. This links up with another piece of conspiracy research relating to something called the Black Knight satellite, which is possibly what Bowie's Blackstar was all about.¹⁰²

In my own interpretation of Philip's work, the Roman Empire was a futuristic empire of Androids, called Centurions, Robotmen, Robomen or Romen. Given that Philip regularly claimed to be able to see inside the inner workings of these android people with their cogs and blinking circuitry, it is entirely plausible that he would agree with this interpretation. The Roman Empire also links up with the futuristic dimension of Judge Dredd, which is a fascistic regime. The word 'fascist' itself comes from the Roman symbol 'fasci', which is represented as a bundle of sticks. This very motif that can be seen flanking the President of the United States whenever he gives the speech for the State of the Union address in the Congress; hence 'The Empire Never Ended'.

Given all of this, we can infer that the 'The Exterminator' story relates to the futuristic Black Iron Prison attempts to rid the alien parasite of the Plasmate back on Earth in the early 21st Century, before it spreads out of control. At the end of the novel *VALIS*,

¹⁰² When first discovered, the Black Knight satellite was believed to follow a retrograde polar orbit, something which was beyond the capabilities of space agency on Earth, at the time. Rocket engineer Derek Willis believes that the NASA Space Shuttle Program was developed with such a large cargo bay in order to facilitate capture of this satellite.

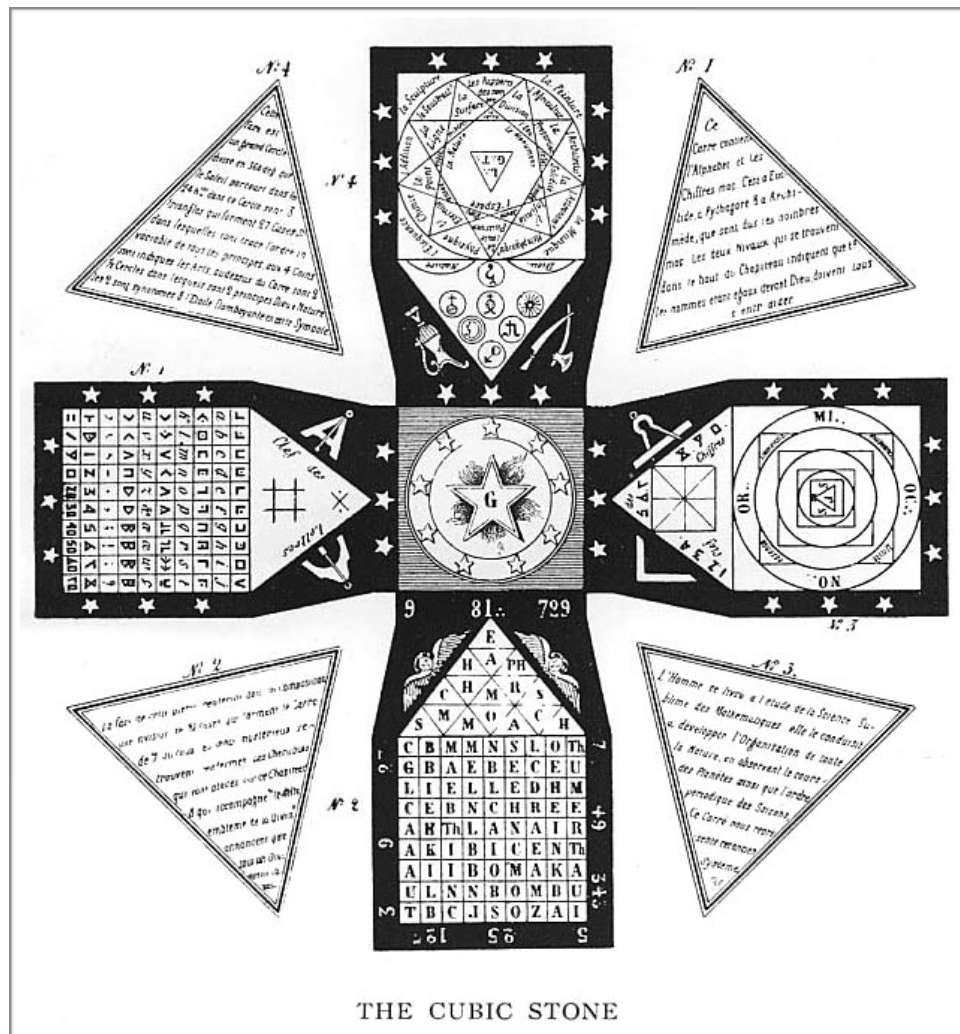
Philip goes in search of a famous Rock and Roll musician named 'Mother Goose' who was also involved in making movies containing coded messages about the existence of Valis. When he arrived there he met with Mother Goose's daughter, who was the reincarnation of the Plasmate on Earth. Some people think that this actually occurred and that the identity of Mother Goose was either David Bowie or Frank Zappa.

Assuming that the incident where Philip travelled to meet with Mother Goose is true, then Bowie seems like the more likely choice. This is because Zappa was a materialist with no real interest in the occult or religion. Even if it didn't happen, it is still certain that Bowie heard about these theories and this may have moulded his own spiritual beliefs in a similar Kabbalist direction.

X

Decoding the Cubic Stone

I would like to return to the Chéreau Cubic Stone and decode some of the cryptic diagrams and messages therein. Robert Ambelain comments that the cubic stone is “a real Ritual Object, which allows the Forces summoned by the Mage to be set in motion, behind the veil of immediate reality... That is why, as Masonry knows, the four sides of this Cubic Stone are covered with a compact network of Numbers and Letters, from which, with recourse of traditional keys, one can discover “passwords” and “mysterious diagrams”. Understanding what is being concealed behind the “Cubic Stone”, and knowing how to put it in practise, is the necessary proof of a true Mage.”¹⁰³ If you fancy yourself as a Mage or you just like solving riddles from long ago, then this is bound to interest you.



Side No.1 of the Cubic Stone features a Pig Pen cypher, which appears self-explanatory. The opposite side of the cube (No. 3) appears to show some kind of occult diagram of a ritualistic space with the letters OC (Occident) OR (Orient) NO (North) and MI (Meridional, or South) standing for the cardinal directions. No.4 contains the seven celestial bodies and a nine pointed star which may either correspond to a second ritual space, or more specifically the novile aspects of an astrological chart. The resolution is a little too low to accurately read everything that is written in and around this small section,

¹⁰³ <https://gangleri.nl/articles/60/cubic-stones-from-the-sky/>

but from what I can gather it is seeking to reconcile the differences between the sciences and the arts. The four corners of the diagram correspond to the 'eloquent' disciplines of Science (including Physics, Chemistry and Addition/Mathematics, as subsets); Sculpture, which includes the terms 'line' and 'surface'; Painting, which explicitly mentions the word 'divisions' (as in compositions) and finally Music. In the case of both music and the sciences the terms 'Infinite' and 'Eternal' are used respectively. It is clear that the four disciplines of painting, sculpture, music and science are meant to correspond both to the Cardinal directions and the four elements; water, earth, fire and air (again respectively). Finally, all four terms are divided into a further three categories, which are 'aspirations', 'nature' and something else and a final division is made on top between 'God' and 'Nature'.

But the really interesting section is the one marked No. 2, which is the one that I will be focusing on from now on. When I first came across this word matrix, I tried a number of different code-breaking techniques on it. These including mapping the nine-pointed star from No. 4 onto it and some online Matrix Word tools, all to no avail. Then, I hit upon an idea. Knowing how important magic squares are to Masonic lore, I decided to codebreak it using a 9x9 magic square. All magic squares of odd number can be encoded in a set pattern, which can be orientated and transformed in a variety of permutations and directions. I assumed that the pattern used here was the basic kind, which runs in a diagonal direction until it comes back around in a modular loop. When you arrive back at a square that already contains a number, you simply move up two spaces, start your modular loop over again from your new position and then repeat until the whole matrix is filled.

18	7	26	42	31	50	66	55	74
19	38	36	52	71	60	76	14	3
32	48	64	56	81	16	8	24	40
69	58	77	12	1	20	45	34	53
79	17	6	22	41	30	46	65	63
2	27	43	35	51	67	59	75	10
39	28	47	72	61	80	15	4	23
49	68	57	73	11	9	25	44	33
62	78	13	5	21	37	29	54	70

Magic Square Order 9

Above is the type of magic square we are using and below are my attempts at decoding the matrix. As you can tell, it was only a partial success, however, I think the results are intriguing and shed a possible light on the thinking and modus operandi of the Masonic Order, as it was in France in the early 19th Century. The first term that I discovered begins on the 33rd square, which is a number closely associated with Freemasonry. The word travels down the diagonal and loops back around to read 'HANAMEL'. The name Hanamel (or Hanameel), I discovered, appears in The Book of Jeremiah. He is Jeremiah's nephew and comes to fulfil a prophecy from God. At this time, the Jewish people are about to be expelled from Israel and brought to Babylon. Jeremiah is fearful that both he and his people won't be able to return to the land promised to them by Yahweh. God instructs him that his nephew Hanamel will come to him and offer to sell him a field. When this occurs, Jeremiah is convinced that this is a sign that the Israelites

will eventually return to Israel from their captivity in Babylon. He buys the field off his nephew for 17 shekels and has the deed witnessed by others.

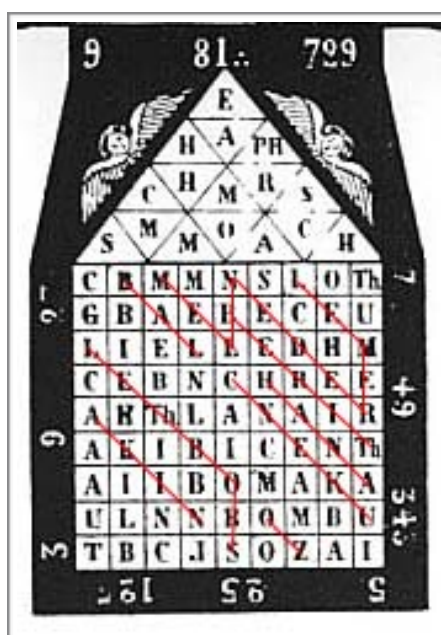


Image showing the application of the Magic Square Order 9 to the Cubic Stone word matrix.

By moving up two spaces and continuing down the diagonal we read the word 'NEDER', which is again a Jewish word defined as a kind of oath sworn using the name of God. Wikipedia further defines it as "the acceptance of a self-made pledge, stating that the pledge must be fulfilled with the same importance as a halakha. The neder may be to fulfill some act in the future (either once or regularly) or to refrain from a particular type of activity of the person's choice. The concept of the neder and the surrounded Jewish law is described at the beginning of the parsha of Matot."

By moving up two squares we can begin to travel backwards up the diagonal to find the word "MEL", which is part of the Jewish name 'MELCHIZEDEK' meaning "righteous king". Travelling backwards however, breaks the pattern and essentially leaves me questioning whether or not the matrix is indeed based on the Order 9 magic square at all. Be that as it may, the method has been effective in discovering two plausible passwords so far, so I decided to continue the pattern to see what else I could find.

Later on, I found the word; 'BERITH'. Ba'al Berith was an idol that the Jews worshipped in the wake of the prophet Gideon's passing. According to Rabbinical teaching this deity is identical with Ba'al Zebub (the Lord of the Flies). However, I think it more likely that in this context, the word refers to a covenant; particularly the covenant between God and Israel. Moving up two spaces from 'M' we arrive at the word NIKA, which is a both a name of Persian origin meaning 'good' and the Greek word for 'victory'. Moving up two spaces again, we get the term 'OZ' by breaking right and 'O-BTHEL' by breaking left. OZ is the Hebrew word meaning strength, and Bethel is a Hebrew term meaning 'House of God'.

O'BETHEL or 'Bethel' was a border city between Benjamin and Ephraim as mentioned in the Book of Jacob. Historically Bethel changed hands between the two tribes of Benjamin and Ephraim, which might explain the twin directions here. It is also interesting to see the word 'OZ' again considering how prominent it has featured in this investigation, so far. Finally, I found the phrase 'BAL CNEKU', which appears to be a Hebrew term meaning the 'Lord with his Cane'. This could be in reference to the copper snake that Moses placed on a stick in order to heal those of his tribe, who had been struck down with the fiery serpents emitted from the Ark of the Covenant (Numbers 28:1). The

whole sentence runs; *Bal Cneku Hanamel neder Mel Berith Nika Oz o'Bethel*, which could be translated to 'The Lord with his Cane, Hanamel, swears to Lord Berith (Be'elzebub) great victory of Bethel'. This translation may be somewhat incorrect or in the wrong order, but some combination of these words must provide the meaning.

Recall that Amerblain expected the words on the Cubic Stone to constitute "passwords"; presumably for entry into various rites and sacred spaces, like the interior of the Grand Lodge. It is unlikely that these passwords are still in use today, but even if they are the knowledge of how, where and when to use them is not contained within the Cubic Stone drawing itself, so they would hardly be of much use to anyone. However, we might be able to infer a location by examining the curious ∴ glyph sign which stands next to the term OC (West) on side No. 3, beside the number 81 on the No. 2 side, and finally beside the letter 'L' on side No. 4. If we add all of this information together; 81, West and the letter 'L'; we get the 81st meridian West of Greenwich. The 81 meridian passes through Lake Eerie, which might be what the letter 'L' stands for; although this might be a stretch.

There has been a French Masonic presence in Michigan since 1826 (3 years before the creation of Ciubic Stone drawing) and there is a Freemasonic lodge on Lake Eerie; Lodge No. 347¹⁰⁴, which is also close to the number 343 which appears in the lower right hand corner of face No. 2. A coincidence, but no more than that...

As we have seen, there is a clearly a lot of Hebraic terminology in this word matrix, all of which stems from the Old Testament or Torah. This, I think, reveals the preoccupation of Secret Order of Freemasonry with Jewish teachings and would appear to lend credence to the idea that the institution of Freemasonry is a 'wholly Jewish'.¹⁰⁵ This would explain why the Freemasons are such a secretive bunch... It also reveals something of their aims, which I have identified as being distinctly Zionist in nature. Justification for this belief is to be found in the name 'HANAMEL', Jeremiah's nephew, which is a reference to the promise that the Jews will re-inherit the Holy Land subsequent to their captivity in Babylon. This suggests that there existed a Zionist agenda to take back control of the Holy Land as early as 1829. This appears to contravene our current historical understanding, which states that the modern Zionist movement began in the late 19th Century and tells us just how long this agenda was planned for.

Stranger Things

Recently I watched the Netflix series *Stranger Things*, created by the Duffer Brothers. In Season 2; Episode 7, entitled 'The Lost Sister' we experience the journey of a small girl called Eleven, played by Millie Bobby Brown, as she runs away from home to seek out Kali, a woman who could very well hold the secret to her own shadowy past. Eleven finds Kali, along with her criminal gang of demented, lost souls in an abandoned warehouse and joins her ranks. It is clear that she looks at Kali as an older sister or spiritual guru, but there are signs that indicate that she is not so virtuous. Few of these are subtle; for instance we have her name 'Kali' which refers to the Hindu Goddess of Death. Another sign is seen in Kali's base of operations, this time it is a literal neon sign of a giant hand with an eye emblazoned in the palm. This again is an ancient symbol related to the occult. The words 'Spiritual Advisor' appear in neon around the eye, with the letters 'A' 'D' and 'V' blacked out. Therefore the sign actually reads 'Spiritual Isor', where the 'i' has a double-meaning of 'eye' giving the end result; spiritual eye-sore. This is a good description of who Kali is at her core, a broken woman who is obsessed with revenge at any cost.

¹⁰⁴ <http://www.lakeerielodge347.com/>

¹⁰⁵ 'The Manual of Freemasonry' Richard Carlisle, pg. 86.

This is far from the only graffiti that occurs at their warehouse headquarters. Among the more interesting of these are the names O'Bedlam and Barbelith¹⁰⁶. 'Tom o'Bedlam was an anonymous poem, probably composed sometime in the early 17th Century. It narrates the life of a homeless vagrant, known as a "Bedlamite". A 'bedlamite' is a derogatory slang for an inmate of the Bethlam Royal Hospital (Bedlam). In this sense, O'Bedlam becomes O'Bethlam or O'Bethlehem; not unlike, O'Bethel. An interesting stanza in the poem reads;



***From the hag and hungry goblin
That into rags would rend ye,
The spirit that stands by the naked man
In the Book of Moons defend ye,
That of your five sound senses
You never be forsaken,
Nor wander from your selves with Tom
Abroad to beg your bacon,
While I do sing, Any food, any feeding,
Feeding, drink, or clothing;
Come dame or maid, be not afraid,
Poor Tom will injure nothing.***

It is clear from the rhythm of this verse that the poem was meant to be sung aloud, preferably while drunk, and stamping your feet to the mad, tireless beat. The 'hag' and the 'hungry goblin' are archetypes of sleep paralysis and therefore the personification of disease, madness and death. The anonymous author gives the means to dispel these characters in the following lines; "The spirit that stands by the naked man in the Book of

¹⁰⁶ The name Barbelith refers to a creation by Grant Morrison, which appears to be an alternate version of Valis. Barbelith appears to be an anagram of Balberith (Baal Berith), which is the name given to Jesus Christ; meaning 'Lord of the Covenant'.

Moons defend ye...” The Book of Moons refers to astrology again and the naked man is the Homo Signorum (Zodiac Man). The image of homo signorum accompanies the Wikipedia article on this poem. The homo signorum is depicted as a naked man with the twelve star signs of the Zodiac emblazoned on his body. The schematic was used by physicians of the time to treat and diagnose various illnesses.

The first sign of the Zodiac is Aries (the Ram). The ram is renowned for having a thick skull and a strong head, which is why it is given to rule over the head and skull. The next sign is that of Taurus; Taurus, the bull, has a strong neck and shoulders. Next we have Gemini (the Twins) these govern the arms and so on... Correspondences between the Zodiac signs and the human body conforms to the alchemical maxim; As Above, So Below, and suggests that each of us represents a snap shot of the universe taken at the time of his/her birth; See Natal Chart. With this knowledge a doctor knew when to give and when to refuse treatment. For example, it is said that you would never operate on the head during the month of March, the month of Aries, because you would undoubtedly run into complications. In modern medicine such superstitions would likely be frowned upon, or more outright ignored, but perhaps there is some method to this madness.

Either way, it is clear that the author of the poem wishes you to call upon ‘the spirit’ of the signs of the Zodiac, presumably that of your native sign, to save you from the ‘hag’ and the ‘hungry goblin’ and more importantly from a wayward life of peril and unrest of the kind which poor Tom o’Bedlam endures. Not taking due diligence of what is written in our horoscopes could lead us to ‘wander from ourselves’ and be at the mercy of fate; ‘abroad to beg your bacon’. Therefore, the secret to success in life, is to ‘know thyself’ as it is described in your native star sign and to heed the different passages of the stars lest you fall upon hard times.



Homo Signorum; referred to as the Book of Moons by Tom o’Bedlam

Twelve Brothers Grimm

All of this seems quite innocent, until we move from the Duffer Brothers to the 'Brothers Grimm'; a 2005 movie by Terry Gilliam. Terry Gilliam was of course responsible for the wonderful work in 'Twelve Monkeys', which makes reference to the Zodiac star signs and the wheelers of *Return to Oz*. Is Brothers Grimm as good a film as Twelve Monkeys? Sadly not... It received poor reviews and suffered from numerous production problems. But it does contain reference to the number '12' again, which is why it is of interest to us.

The Brother's Grimm, Wilhelm and Jakob, are infamous for having collected together numerous folktales including; Cinderella, Snow White, Sleeping Beauty, Rapunzel, and Little Red Riding Hood. In the movie, the brothers Grimm are played by Matt Damon and the late Heath Ledger, who are tasked with uncovering the truth about a series of strange disappearances of ten young girls from a small village. They soon discover that an immortal Thuringian Queen, played by Monica Bellucci is behind the disappearances and is using the blood of the missing girls to restore her own youthful good looks. Our heroes gain access to her castle, where they find a series of twelve rooms; each with a tomb inside of it. The reference to the number twelve here comes from one of the collected Brothers Grimm tales called *Twelve Brothers*, in which, a witch casts a spell over 12 boys and turns them all into crows. The twelve brothers of this story are later rescued by their younger sister.

In the movie *Brothers Grimm*, the witch is the Mirror Queen who makes use of the crows and various other creatures of the forest to kidnap the children. In one scene, a young girl is going to fetch a pail of water from a well, when a crow flies up and spatters her face with mud. The mud dissolves her eyes, nose and mouth leaving only a featureless film of flesh in place of her face. Meanwhile a lump of wet, animated clay climbs up out of the well and appropriates the girls eyes and facial features, as it struggles to obtain human form. This creature is the Mud-man or Golem, which is incidentally another of the old folktales collected by the Brothers Grimm. The image of the young girl with no face plays into our primordial fears of suffocation and blindness and is incredibly disturbing. When we recall that this is a movie primarily aimed at young children it does make you wonder why a scene like this was included in the movie in the first place. Was it only to traumatise?

In any case, the Mud-man eventually absorbs the girl, turns into a Gingerbread Man — for some reason (like I said the film is a diabolical mess) — and runs off. This now makes the count '11' for the number of missing girls. But remember, the Mirror Queen still needs twelve girls in order to retain her youth. But why twelve?

The answer is to be found in the Homo Signorum. I surmise that each of these girls would have a different star sign. The blood of each girl would be good for curing ailments and rejuvenating that part of the body to which their native star sign rules over. In order for the Mirror Queen to regain her youth and vitality, she needs not just the blood of one child, but the blood of all twelve. This, then, is a holistic view of human sacrificial blood-letting, if one were needed. We are not often accustomed to seeing the word 'holistic' in reference to something as horrific as 'child sacrifice', but nevertheless there it is. I'm certain that this is what the makers of the film were driving at, and possibly why the studio was so keen to interfere with the production.

The next symbol of importance is the Golem. The Golem is a Jewish fairytale about the effigy of a man made of fired clay. When a scroll with the name of God is placed into the effigy's mouth, the Golem comes to life and fulfils his master's bidding. It is said that the Golem was invented as a response to Blood Libel cases, which is the term used to

describe numerous incidences where Gentiles and Christians accused Jews of stealing their children and murdering them in ritual blood-letting sacrifices.

The most notable cases of Blood Libel were those surrounding the deaths of The Little Saint Hugh of Lincoln (aged 8), William of Norwich (aged 12), and Simon of Trent (aged 3). Each of these were later made saints of by the Catholic church, however, their Sainthoods were later revoked, possibly as a means to quell anti-semitic ire among the Christian populace.



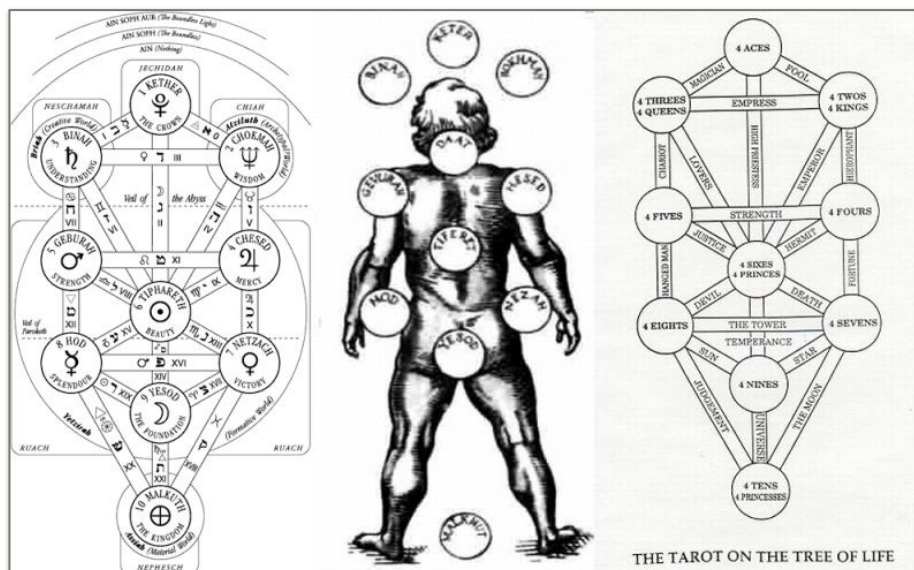
This image purports to show the draining of Simon of Trent's blood by a number of Jewish men.

Accusations of Blood Libel against Jewish communities transcend national borders and span the centuries. The most recent reports from the 20th Century include a boy named Andrei Yushchinsky, a Christian child who was alleged to have been murdered by a Jewish factory manager, named Menahem Mendel Beilis, in Kiev in 1913. Although Mendel was acquitted of the murder the same year, many people still believed that he was guilty, as evidenced by this flier printed in 1915, which reads; "Christians, take care of your children!!! It will be Jewish Passover on 17 March." The implication here is that Jewish people were stealing children and draining them of blood to be used in the preparation of

matzos bread. Jewish people argue that such an accusation is absurd, since; in the first instance, Jews are forbidden to kill people by Law (a clearly lame excuse) and in the second ingesting blood is forbidden under Kosher Laws. However, this doesn't really stand up to scrutiny, given that there is a distasteful practice among Jewish rabbis who suck the blood from newly circumcised boys, which has led in some cases to the boys contracting syphilis and dying.

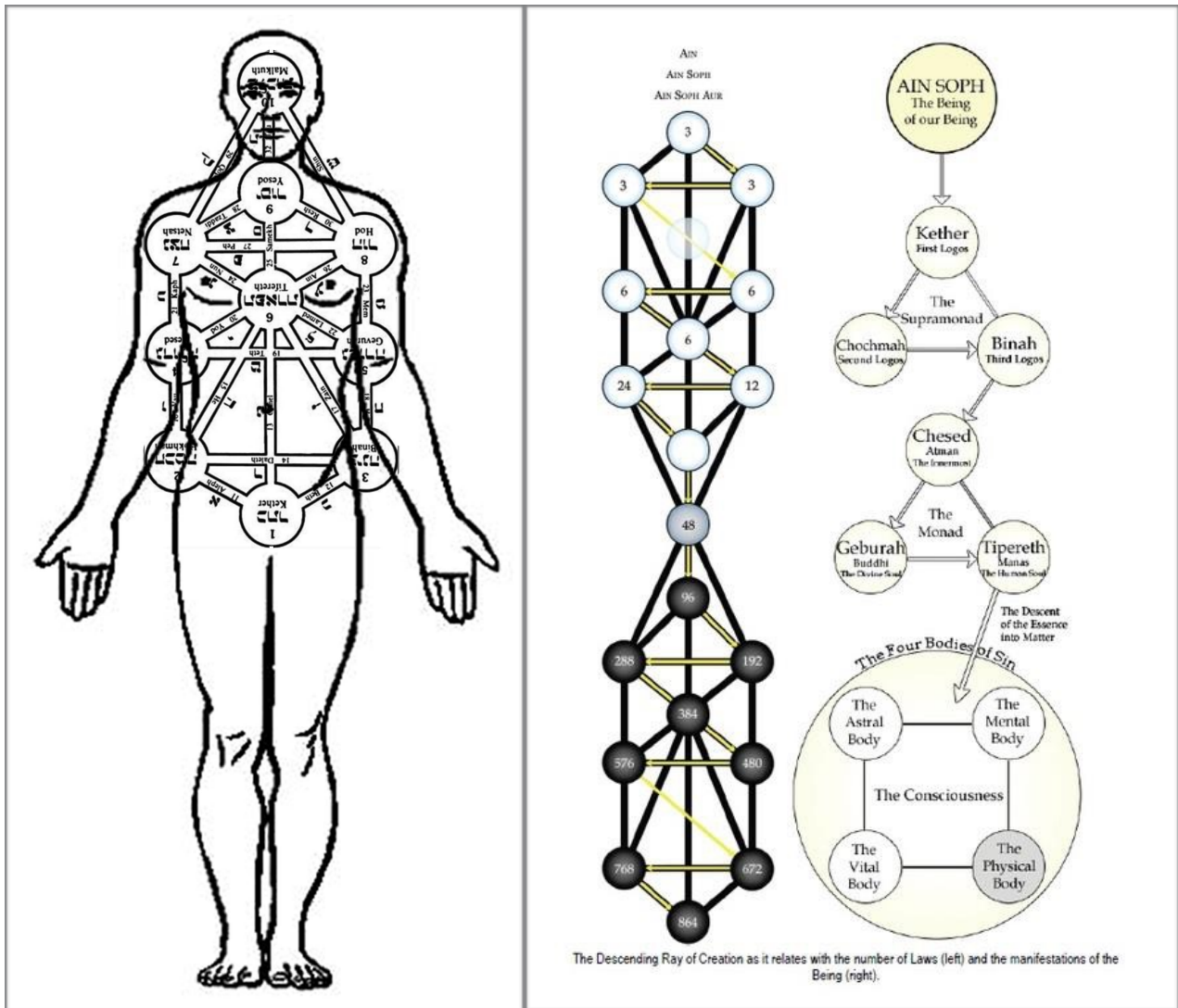


One of the strange aspects about this case are a series of five dots on the boy's temple. When these are joined up they correspond to the Hebrew letter Shin. Recall that the letter 'Shin' appears on the Tree of Life. This suggests that Andrei Yushchinsky's death was the result of a ritual Kabbalistic murder. Furthermore, it tells us that the Tree of Life can be superimposed upon the body, for use in occult rituals.



Graphic depiction of how the ten sephirot correspond to the human body.

Indeed, this last point is well known, as these diagrams clearly show. Based on the diagrams, Kether is associated with the head and Malkuth with the feet, as we might expect. The diagram also clearly shows that the letter 'Shin' is located between Hod and Malkuth, or somewhere between the left hip and the foot. But the marks on Andrei Yushchinsky's body corresponds to the line between Kether and Binah. Did the investigators get it wrong? Are the marks simply random? I would argue no and that the details Andrei Yushchinsky's death reveal that the correct correspondence of the human body to the Tree of Life is more accurately represented in the following manner; See image, below left;



If you read the caption below the image on the right you will see that the Descending Ray of the Ain Soph permeates the lower Sepherot right down to the material (48) realms and the Hellish realms of the Tree of Death below. Notice the numbers of the top Sephiroth, when linked together make; 333 and 666.

As we can see, this configuration matches human physiology much more closely than does the original. Here we see that Malkuth sephiroth occupies the head, Yesod the throat, and Tifereth the heart. The letter Shin is also seen to pass through the temple. We should not be too surprised to find out that the received wisdom on the Tree of Life and how it relates to the human body is overall inaccurate, as occult organisations like the Kabbala like to obfuscate their knowledge to keep it secret. And what is the name of this new inverted Tree of Life symbol? Well that is already known; it is called the Tree of Death;

denoted by the black inverted tree in the image; above right. Given that the true system of correspondences can be derived from the markings on Andrei's body, I would go as far as to conclude that he was ritually murdered by Kabbalists, in the manner according to the Tree of Death. Notice that the sign of 'Shin' appears on the right side of the boy's head; whereas in the above image, it is on the left. This could mean that the Tree of Life must be flipped both horizontally and vertically in order to be applied to the human body; therefore a complete inversion of God and the Ain Soph. This conforms with our expectations of the material plane being an inversion of the spiritual plane.

The eleven sephirot here (including the hidden one Da'ath) correspond to the twelve Zodiac signs. Why twelve? Remember that each person has their own native star signs. So the eleven sephirot plus their own native star sign equals twelve. This is a repeat of the Kalevala formula, of adding one extra to every statement of quantity; "eleven starsigns, twelve had she".

Persistent inbreeding among the Ashkenazi Jewish population has caused them to suffer from more inherited diseases than other European races. One of disease is a blood disorder called Tay Sachs Disease, which needs constant transfusions of blood, contributing to the idea of Jews being literal 'vampires'. It is also said that the origin of Jewish practice of drinking the blood of Christian children arose from a general misunderstanding. In this anecdote, some Jewish men approached a Christian priest and asked him how they might overcome their sicknesses, to which he replied; "Through the blood of Christ." This response is said have been mistranslated as 'the blood of Christians'. This strikes me as an unsubstantiated rumour.

Given that all of this can be understood from a careful examination of the plot of *Brothers Grimm*, perhaps, now it is clear why the movie's producer Harvey Weinstein was so keen to meddle in the development of the movie. Weinstein's name was besmirched in 2017 after a series of uncomfortable truths came out in the media of alleged sexual abuse, harassment and rape against numerous actresses on his pay role. In the wake of this scandal, others believed that more people would come forward in relation to child sexual abuse in Hollywood, but this has so far failed to occur.

The Cabinet of Dr. Parnassus

After a lacklustre performance of Brothers Grimm, Heath Ledger teamed up with Terry Gilliam again for the lead role of Tony in 'The Imaginarium of Dr. Parnassus' (2009). Unfortunately, Ledger died of a possible drug overdose, before the production could be finished. This tragedy prompted Gilliam to cast not one, but three replacement actors for Ledger; Johnny Depp, Jude Law and Colin Farrel. All three of these actors were good friends and admirers of Ledger and were therefore eager to help finish the production, so that the movie could see the light of day.

There are numerous thematic connections between this movie and the Dr. Who graphic novel called *Voyager*, but they aren't that important.¹⁰⁷ Instead I would like to focus on a scene that appears at the start of the movie that sees Tony with a noose around his neck about to be dropped off Blackfriars bridge in London, by three members of the criminal underground. On his forehead are three Greek letters phi, delta, sigma, which appear to correspond to the letters PDS, which might stand for Portable Storage Device.

¹⁰⁷ It is clear that Terry Gilliam is connected professionally to Douglas Adams through the work they did together on Monty Python. It is therefore likely that Gilliam was aware of Adams' scripts for Doctor Who, including 'Pirate Planet' and this may have influenced his later pirate-themed work; especially the storyline for his movie 'Time Bandits'. It is also possible that the 12 splintered forms of Scaroth in the 'City of Death', informed the idea of the 12 souls of the Homo Signorum in the Brothers Grimm.

This is kind of funny, considering the idea of people being like empty 'husk' or 'shells' meant to contain information.

For a long time the significance of these three letters eluded me; until I realised that they are in reference to the Golem. The Golem is generally depicted as having the word "emet" meaning "truth", written in Hebrew characters on his head. The Golem is killed by removing the first letter, making the word spell "met"; meaning "dead". Given that Hebrew is read from left to right, it could mean that the letters on Tony's head read; SDP, which could stand for Social Democrat Party. Perhaps this means that Gilliam is secretly a conservative? I don't know... Also, notice how the scroll that is placed in the mouth of the Golem is replaced by a metal tube in Tony's mouth, seen below.



Heath Ledger as 'Tony' in 'The Imaginarium of Dr. Parnassus' (Left) and the Golem (Right)

The name Parnassus is derived from the legendary Greek figure Parnassus, who was the result of a union between a nymph named Kleodora, and a man called Kleopompos. Parnassus was the leader of a city that had been blighted by torrential rains and forced to move his people upland into the mountain range, which now bares the name Mount Parnassus. The Oracle of Apollo was formerly located at the near-by city of Delphi, so it is no surprise that Apollo (the God of Prophecy, Music and Healing) would also come to be associated with this mountain range. Stories tell how Apollo rested here, after defeating the serpent Python (Mounty/Monty Python, anyone?). Apollo is also believed to have given Orpheus his famous Golden lyre upon this mount. Considering there are so many tales concerning Apollo attached to the name Parnassus, I asked myself; what is the connection between Heath Ledger and Apollo? A bit of research revealed this;

Whilst watching a Heath Ledger film (The Four Feathers), my wife and I were wondering what else we'd seen him in, so I searched the Internet Movie Database...

Only to find that in the Australian soap Home and Away, he played a character called Scott Irwin. Surely this CANNOT be a coincidence?!¹⁰⁸

David R. Scott and James B. Irwin were the names of two astronauts who landed on the moon with Apollo 15, in 1971. While I initially thought that I had found a link between Ledger and the Apollo space missions, I now believe it to be a more direct link to the moon itself. We have already seen how different figures in Hollywood can acquire celestial roles; like Tom Cruise as Ra/Sun/Apollo in *Oblivion*. However, given the kind of roles that Ledger had been attracted to immediately prior to his death; in particular the role of the Joker in Nolan's *The Dark Knight*, I believe that he may be more closely identified with the darker side of the Dionysian or Lunar entity. We know that the moon is linked to the Cubic Stone, by way of Bowie's jewel encrusted skulls and the Diamond Ring phenomenon. Since Ledger and the Golem are also linked to the moon that means that the Golem and the Cubic Stone are similarly linked, which means that the Cubic Stone was the Golem all along. When we think about it, this was obvious from the start. The cube was linked to man via the skull and to mud through the (Scarab) Dung Beetle. This makes even more sense when we think about the Cubic Stone as referring to a person who has not yet undergone initiation. They are the 'unhewn block'. It is only after they have been subjected to the rigours of Freemasonry Initiations that they can be considered a proper 'square' or a 'brick'; which are both complements in Masonic parlance.

The symbol of the Golem is as complex and multifarious as the Cubic Stone itself. It can refer to a hero or a fool, but in general it is considered a tragic figure. Nowhere is this sense of tragedy more apparent than in Gustav Meyrink's 1914 novel *Der Golem*. When I first read this book many years ago, I felt a crushing despair and had intensely suicidal thoughts. I told this to a friend of mine and he said, "Well, stop reading it then..." It seemed so simple and yet it had not occurred to me. I felt that I had to reach the end, even though I had lost interest in the story some pages ago. This need to finish that which we start is called 'Gestalt Syndrome' in psychological terms. Interestingly, the word 'gestalt' also appears at the start of the book in relation to the Golem. The Golem is seen as a Gestalt of the collective suffering of the Jewish consciousness depicted in the book. Another motif that appears prominently in Meyrink's novel is the Tarot and, of course an important symbol of the Tarot is the Hanged Man. Therefore, I feel that 'Der Golem' was designed to invoke suicidal thoughts in the reader and to keep them reading until they eventually succumbed to its influence and killed themselves. Luckily for me, I stopped when I did; and as soon as I stopped, I felt much better. The oppressive feeling lifted and I was set free.

This concept of a piece of art that can induce suicide is most commonly associated with the song 'Blue Sunday'. The song is believed to be cursed as a number of people were rumoured to have committed suicide upon listening to it. I've listened to that song and it had little to no effect on me. Gustav Meyrink's *Der Golem*, on the other hand, was a real shocker and I would personally discourage anyone from reading it, unless they are in a good place mentally, and even then...

Southland Tales

Another film that is inspired by the writings of Philip K Dick, is the 2005 movie 'Southland Tales', directed by Richard Kelly. The main protagonist of the movie is a man called Roland Taverner (played by Seann William Scott). The character's name is a reference to Jason Taverner from Philip's novel 'Flow My Tears, the Police Man Said'. 'Flow my tears,' is also a line spoken by a police man in the movie. One of the main plot

¹⁰⁸ Originally posted July 14, 2005 03:43 PM under the Topic; Heath Ledger Apollo 15 Coincidence? <http://www.collectspace.com>.

devices in the movie is the Fluid Karma Tidal Generator (at Utopia 3); a massive perpetual motion machine that is driven by the oceans and creates an electro-static energy field capable of controlling machines by remote. The power station is the catalyst for a number of environmental catastrophes such as; 'global deceleration', tears in the fabric of spacetime appearing in the Nevada Desert and a series of earthquakes that are steadily increasing in magnitude. Boxer Santaros (Dwayne Johnson) and Officer Roland Taverner travel through the rift and it is this event that threatens to bring about the end of the world, in three days time.



The Fluid Karma Generator Utopia 3 from Southland Tales (2005)

Krysta Now is a psychic porn star who has written a screenplay, which predicts the cataclysmic event. The first time we see Krysta in the movie, she is ascending a staircase. Behind her we see a picture of four men walking in a desert, under a psychedelic sky.



The people in the photograph look uncannily like the U2 band members during their photo shoot in the Nevada Desert's Death Valley, for their 1987 album 'The Joshua Tree'.



U2 pops up again on the police officers uniforms, which has the letters UPU2 emblazoned across it. This could be taken to mean; "Ascend U2". However, the film characters themselves referred to it phonetically as 'You-poo-too', which is in reference to the fact that everyone needs to eliminate waste from their bodies; everyone except Roland Taverner who "hasn't had a bowel movement in six days."



A collection of scenes from 'Southland Tales' (2007) showing the 'UPU2' logo. UPU2 may refer to the Ancient Egyptian God Upuat, or Wepwawet, who is known as 'the way opener'.

On June 30th 2009, U2 unveiled their new 360 World Tour stage in Barcelona; christened "The Claw", which looks like it was designed as a replica of the Fluid Karma

Generator.¹⁰⁹ The name Utopia 3 can be rendered as U3, which means that the U2 stage is Utopia 2; the predecessor of Fluid Karma Generator. Boxer Santaros and Officer Roland Taverner travel through the spacetime rift at Lake Mead on June 30th 2008; exactly one year to the day before the Claw was unveiled in Barcelona. This is unlikely to be a coincidence. After they go through the time rift, they travel back in time one hour and meet with themselves; i.e. U2 is also 'You Twice'.



U2 360° Tour 'Claw' or 'Spaceship' stage at Croke Park 2009.

In Philip K. Dick's Tractates: Cryptica Scriptura fragment number 51 (Area 51?), we read;

The primordial source of all our religions lies with the ancestors of the Dogon tribe, who got their cosmogony and cosmology directly from the three-eyed invaders who visited long ago. The three-eyed invaders are mute and deaf and telepathic, could not breathe our atmosphere, had the elongated misshapen skull of Ikhnaton, and emanated from a planet in the star-system Sirius. Although they had no hands, but had, instead, pincer claws such as a crab has, they were great builders. They covertly influence our history toward a fruitful end.

The description of 3-eyed aliens with crab claws reminds me of the souvenir aliens in Toy Story, who worship "The Claw", as if it was their God. "The claw," they chant in unison is their master; "The Claw choses who will go and who will stay". Those that the Claw selects are referred to as "Chosen". Given this, it seems that the U2 Claw stage is

¹⁰⁹ In an interview for the event in Barcelona, Bono compared the structure to the "House of God".

being manifested to show that the members of U2 are the elect or 'Chosen Ones' who have been given a mission on Earth, from God. But we should recall that in Toy Story, the Claw is being driven by a troubled boy who commits unspeakable acts against toys, so what does this really say about God?



When we transform the logo for U2's 360 Tour, in a 360° configuration, we get what looks like a Hecate Triformis, see below. This symbol represents the three phases of the moon and also occurs at the beginning of the Fifth Element movie, as well as in Matthew Barney's Cremaster Cycle.



Here is another example of the Hecate Triformis, this time from a Megarian coin (pictured below). It shows the three moons of Hecate in a rudimentary swastika formation. Beside it we have a crop circle dating back to June 12th 1996. Again we have the three crescents coming together to form a triskelion or swastika. And finally we have the

Antahkarana, which is another kind of triskelion from India, which has three 7s (connected to Crowley's Libre 777) all rotating around a single vertex to form a cube. The original triskelion was said to have been created by Finn McCul, when he threw a rock and it span round and round to make this shape. Therefore, we can insinuate that this rock must have been in the shape of a '7' or a boomerang shape.



This makes me wonder if the boomerang, which is an Australian aborigine tool, was not originally an Irish invention. The Irish language is identical to the Phoenician language and many of the place names in Europe have Gaelic roots. The River Danube, for instance comes from the Irish 'Dubh-Abhainne' meaning black river and the city of Vienna means 'Finn'. This tells us that Finn McCul and the other Irish Gods regularly travelled up and down to Syria and the Middle East. Sure enough, I discovered that boomerangs were a popular toy among children in Mesopotamia thousands of years ago,¹¹⁰ something I would never know or have guessed. This makes me wonder if the boomerang was not introduced to the Aborigines of Australia by Sumerians, when they travelled there between three and four thousand years ago, creating the pyramids in South America and the strange heads on Easter Island, as they went.¹¹¹ Boomerangs were also in use as hunting tools in Ancient Egypt and among North American Indian tribes people.



Diagram for Lemarchand's cube.

¹¹⁰ <http://ancientmesopotamians.com/ancient-mesopotamian-sports-and-games.html>

¹¹¹ New Zealand Skeletons in the Cupboard Episode 1. The Red Heads; <https://www.youtube.com/watch?v=2z6PIYiQSTs>

We know see how Aleister Crowley's; *Libre 777* (which is just a compendium of magical systems) relates to the triskelion and the cube. But what about the number 93, does that also relate to the cube? Recently I was watching a review of *The Hellraiser* movies, created by Clive Barker. A key feature in *Hellraiser* is an ornate box; called Lemarchand's cube, which can open the Gateway to Hell. The reviewer noted that each of the movies had a runtime of 93 minutes, which he thought must be deliberate. I see now, that *The Hellraiser Trilogy* was in some sense inspired by Crowley's Thelemic writings and that the number 93 is a guide on how to construct the cube; using three 90 degree angles glued together at a single vertex. Similar to the description of the Cubic Stone as a box covered in cyphers and riddles, The Lemarchand cube has Arabic and Hebrew figures on it, along with areas meant to correspond with the Cabbalistic levels of Hell. The Arabic and Hebrew figures correspond to HAH5, which is a kind of protein found in the human genome.



In the above image, we see Officer Roland Taverner with a delay in his reflection. It was partly this image another from the movie *Videodrome*, which gave me the idea of a 17 minute delay in the reflection of the Twin Towers. The movie *Videodrome* is a Canadian production about the dangers of Televisual propaganda and mind control. It should be recalled that another name for 'Television' is 'The Box'. Incidentally, Richard Kelly's next movie after 'Southland Tales' was called 'The Box' and featured references to mind control and the planet Mars. Neither of 'Southland Tales' nor 'The Box' were well received by critics and movie-goers, however; and this effectively ended Richard Kelly's career in Hollywood as a reputable director.

The Claw

Further evidence of 'The Claw' being connected to God, in some sense, comes from an image of Jesus Christ placing a crown on Mary's head in the presence of God who is seated on a throne. In God's hand rests a globe which represents the Universe, but we can see that it is no ordinary hand, but a three-fingered claw. The website I got this from

said it came from 'The Short Catechism Of Mary' by Cardinal Charles Journet.¹¹² I have not been able to find confirmation of this, although it is clear that it is a real image, whatever that means in the context of figurative representations. The website where the image originates from seems a bit paranoid to me and that's saying something given the contents of this book. But supposing the image is genuine, what can we say about it?



The appearance of the hand reminds me of the mutated alien hand inflicted on the main character in Neill Blomkamp's 2009 movie *District 9*. Wikus van de Merwe (played by Sharlto Copley) begins to mutate into an alien after being exposed to a pathogen. In order to return to human form and prevent himself from being harvested by the deviant MNU Corporation, he must help the leader of the aliens; Christopher Johnson. Christopher Johnson's initials 'CJ' are equivalent to that of 'JC' or Jesus Christ. Christopher tells him that he will take three years to travel to his home planet and come back with a cure. Since the movie came out in 2009, that would mean that his return was set for 2012. Blomkamp released 'Elysium' in 2012 and although this is not a sequel to this movie in any way, we can certainly look at it that way.

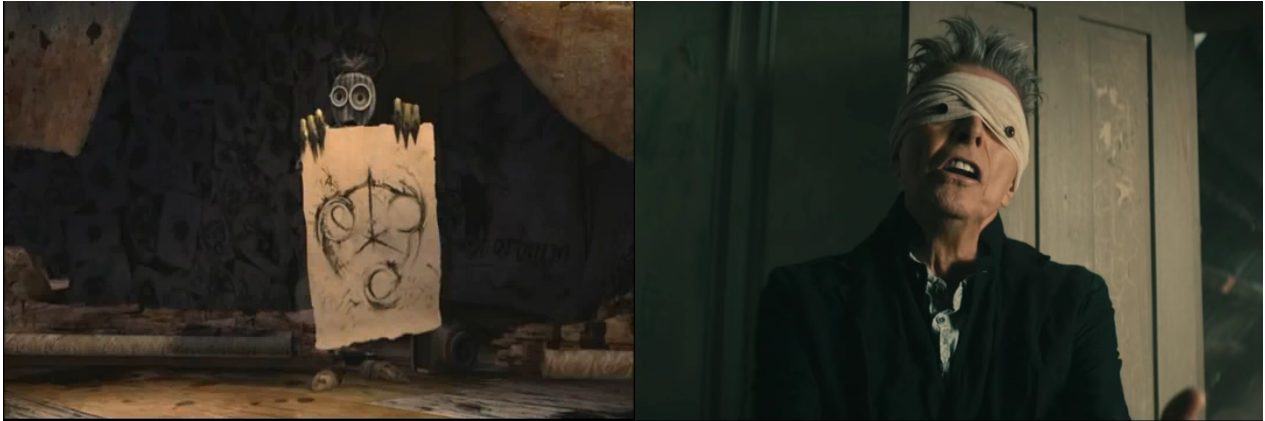
The globe that God is holding contains the Universe, but in Medieval Times the Universe was thought to consist of numerous nested spheres. There were nine spheres in total with Empiricus (or Elysium) being the outermost sphere likened to Heaven. God's hand however, holds the bottom of the globe referring to the infernal regions of Hell, so here we see that God is both angel and devil capable of rewarding those who do good, like Mary, and punishing those who are evil, like Satan. This is a very Kabbalistic view of God, but it is the one which emerges from even a cursory reading of the Bible, so it is no surprise that it is a shared vision among different Abrahamic Religions.

The Nine

Another movie that came out in 2009 (September 9, 2009 or 09/09/09) was the animated adventure film called '9'. The movie, created by Shane Acker, is about a community of mechanical entities known as 'stitch-punks,' trying to piece together their intended purpose in a post-apocalyptic wasteland. The stitch-punks are the creation of an elderly inventor, responsible for bringing about the destruction of the known world by means of autonomous war-machines. One of the stitch punks, designated 9 (Elijah Wood)

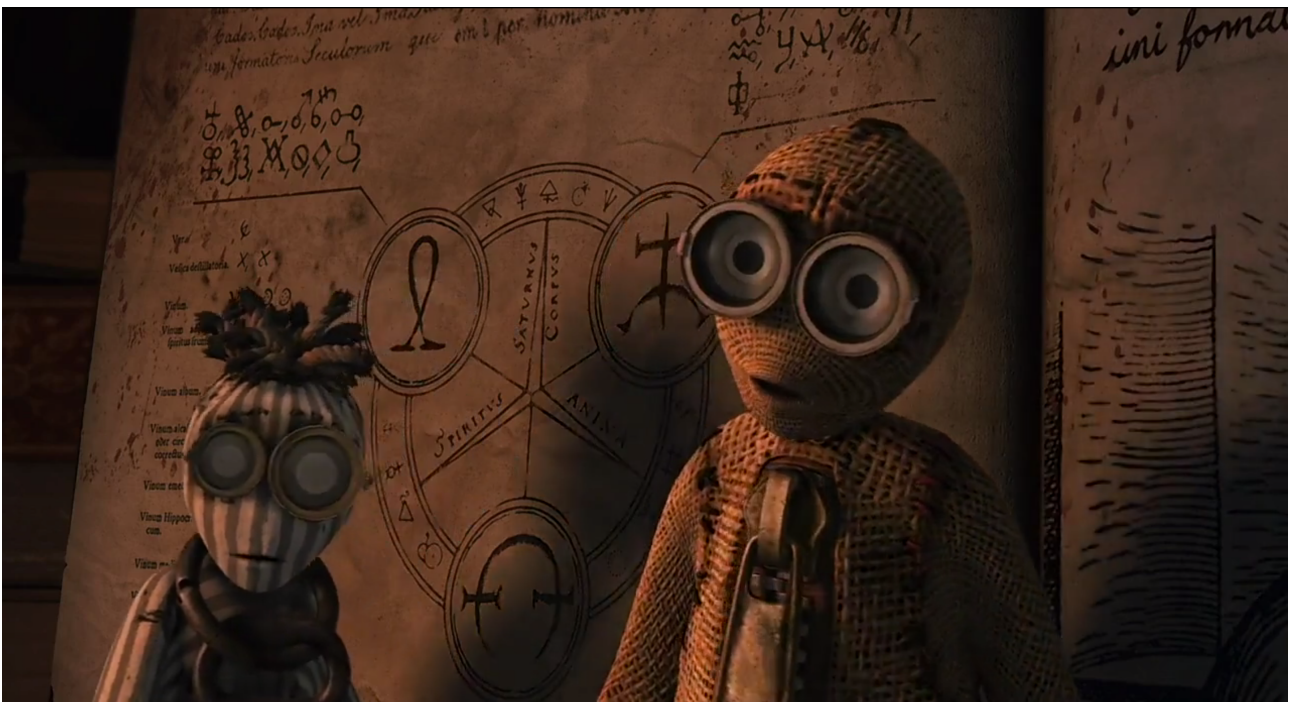
¹¹² <http://www.cuttingedge.org/news/n1664.cfm>

awakens to find himself hanging inside a lampshade. He discovers the body of the old inventor dead on the floor and a strange device covered in alchemical symbols, called the Talisman. The stitchpunk 6 (Crispin Glover) is the visionary of the group and has been experiencing dreams of the talisman, for the longest time. He has become obsessed with drawing these visions and is seen holding up one of his drawing (below). He is apparently being dragged along by it, like a sail on a ship.



The latin word for spirit is a synonym for 'wind'. So, 6 is being compelled by the spirit of the talisman. (Left) (Right): David Bowie in Stitch-punk garb in his video for Blackstar.

This reference to sail boats hints that there is a kabbalistic theme at work in '9'. The talisman reminds me of the Sampo of the Kalevala, which also covered in symbols. Throughout the movie the stitch-punks encounter three monsters that they must defeat; a Cat-Beast, a Winged-Beast and an insectoid creature called the Seamstress. The Seamstress is yet another Kabbalistic reference to Tikkun (sewing) and similarly the stitch punks are also a kind of Golem. Bowie can also be seen to play a kind of rag-doll with buttons for eyes in the video *Blackstar*. Perhaps Bowie viewed himself as a Golem; a patchwork of different identities stitched together. The movie 9 also stars Jennifer Connelly, who appeared in both *Requiem for a Dream* and *Dark City*, which might be further evidence of a Kabbalistic connection.



9 and 6 standing in front of an alchemical manuscript in the movie '9' (2009).

trident. Incidentally it could be that these three robots represent the anti or shadow versions of the three star signs. In this context, the Cat-Beast is Capricorn (simply because they begin with the same two of letters), the Winged-Beast is Virgo (because Virgo is depicted having wings) and the Seamstress is Taurus (because Theseus needed a ball of string to find his way to the centre labyrinth slay the Minotaur and come back out again).



The insignia of the War-Machines that 9 finds painted on the wall, when he at first awakens. Inset; the Lesser Coat of Arms of Ukraine. This three-pointed symbol is also a Judaic symbol of God¹¹³ and is seen in the top righthand corner of the alchemical drawing of the talisman. It is simply another version of Shin.

Interestingly this symbol, which represents the highest evil in the movie is stylistically very similar to the symbol of the Khazarian Empire, who are said to have been a warrior race who lived in the 1st Millennium AD. It is interesting to note that this symbol is now also used as a symbol of nation pride for the Ukraine, considering that this country had a high number of diaspora Jews. In the wake of the Russian Revolution in 1918, Bolshevik Jews made up almost 85% of the newly formed Communist government in the Soviet Union. Between the years 1920 and 1930, this Jewish government was responsible for the deaths of between 20 and 30 million Christians in the Ukrainian region of Holodomor. The striking colours of the flag seen in the movie 9, are more evocative of the National Socialist swastikah than that of the hammer and sickle and yet the similarities between it and the Lesser Coat of Arms of Ukraine is undeniable.

Could this be an admission of guilt then on behalf of a more compassionate and conscientious group of Kabbalists? Or perhaps they are trying to draw a comparison between the people of Ukraine and the Nazis in an effort to absolve themselves of any karmic guilt. The famine-genocide of Holodomor has been overshadowed in the public consciousness by the Jewish narrative that 6 million Jews were gassed by Nazis in Poland, towards the end of the Second World War. I won't get into all of the reasons to doubt this narrative here, because it is not possible to include it within the remit of this book; however, I will leave you to ponder a quote from Paul Bloom's book 'Descarte's Baby' which I think sums it up pretty well;

¹¹³ Thomas Maurice; Indian Antiquities; vol. iv. <https://babel.hathitrust.org/cgi/pt?id=uva.x030554315;view=1up;seq=208>

*'The psychologist Roy Baumeister notes that people prosecuted by war crimes usually claim that they themselves are the victims.'*¹¹⁴

Remember that no one, in the history of the human race, has cried louder or longer on the issue of war crimes and genocide than that of the Jews. Given that the three-pronged symbol is so important to that of Judaism, I think it is worthwhile noting that the three-pronged tuning forks on the World Trade Centre are also a symbol of Shin, the 'Shaday' (one of the names of God) and also that of the alchemical symbol for 'dissolution'.

The Sewol Ferry Disaster; Maritime Sacrifice?

We have identified the Kabbalists as war-mongering, genocidal maniacs with a penchant for ritual child sacrifice, blood-letting and terrorism. We have also repeatedly identified allusions to ships and shipwrecks in Kabbalist doctrine of the 'broken vessels/sephiroth' as symbolised by the Fhloston Paradise in the Fifth Element, the ship in Frank L. Baum's children's story 'Ozma of Oz', Norah Jones' apartment block in the 'Chasing Pirates' video and possibly even the construction and designation of the World Trade Centre (WTC) itself. Given all of this information, is it likely that the Kabbalists have historically tried to sink ocean-going vessels, as a misguided means of collecting the sparks of the sephiroth and restoring 'balance to the Universe'? To check if this was true, I examined a number of prominent shipwrecks over the last few centuries, to see if any of them took place on Jewish holidays.

While I did find a number of shipwrecks coinciding on or near dates associated with Jewish religious ceremonies, this in itself is hardly surprising given the frequency of sea travel, coupled with the fact that it is a somewhat perilous activity and that there will always be an incident that lines up on or near a religious holiday, as these are observed at regular intervals throughout the year. For the purposes of my study, I only looked at passenger ship disasters and ignored wartime losses. Attacks on ships during wartime appear to be more opportunistic and immediate, rather than part of any grand ritualistic plan, and the intentions behind such destructive acts are also more transparent.

Having said that a few of the more famous shipping disasters such as the sinking of the Titanic and that of the Lusitania, which was instrumental in bringing the US into the First World War, do appear to occur close to the time of various Jewish Passover dates. The Titanic, for example, sank on April 15 1912, 8 days after Passover is celebrated on April 7 of that year. Whereas, the Lusitania sank on May 7 1915, which is 7 days after the Second passover on 30 April that same year. But is a 7-8 day window really that exact? I don't think so; at the very least, it lies on the cusp of deniability.

Oddly enough one of the best researched and evidenced examples of a ritualist-type shipping disaster comes from modern day South Korea. South Korea is not exactly in the place you might expect to find evidence of a Kabbalistic ritual murder, but surprisingly Judaism is fast on the rise here, as people try to grapple and understand just what it is that makes Jewish people so successful, the world over. To this end, many Korean people have taken to learning Hebrew and reading the Talmud. As proof of this, the New Yorker (a Jewish-owned newspaper) ran the article with the headline; 'How the Talmud became a Best-Seller in South Korea' on July 23 2015.¹¹⁵

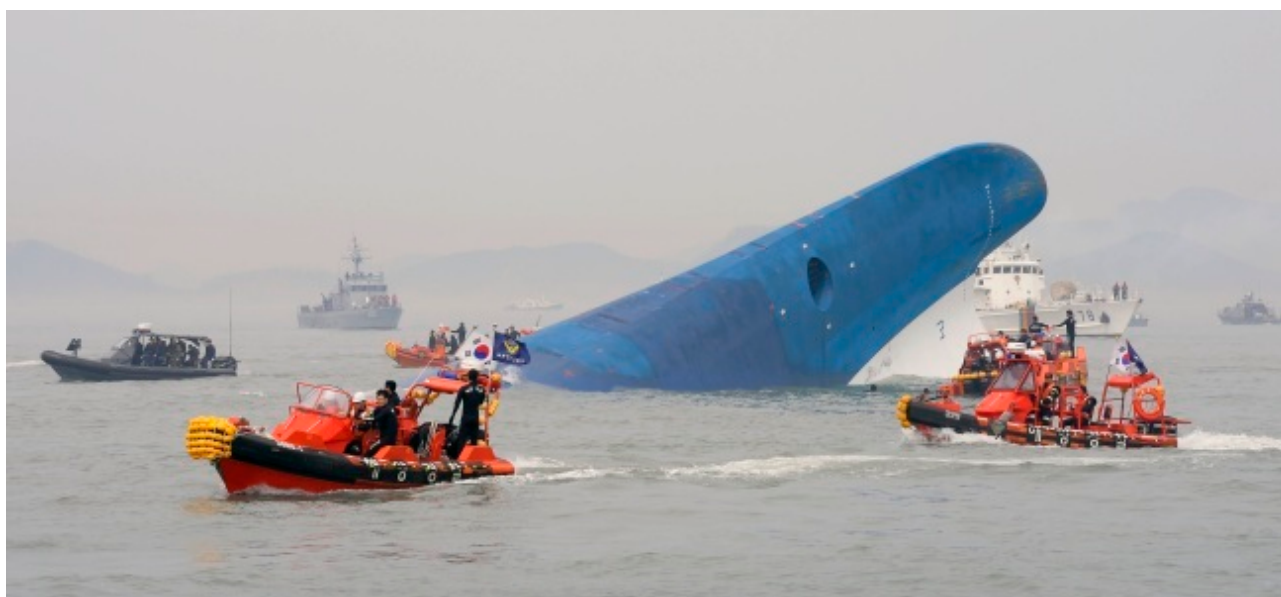
The MV Sewol ferry sank off Jindo Island in South Korea killing 304 people, almost all of them school boys. During the time that the ship was taking on water, which was several hours, passengers were given instruction by the crew members — under orders of

¹¹⁴ 'Descarte's Baby' Paul Bloom, Arrow Books 2004; pg 101.

¹¹⁵ <https://www.newyorker.com/books/page-turner/how-the-talmud-became-a-best-seller-in-south-korea>

the Captain — not to attempt to flee or to save their own lives. Rescue services during this period were also mysteriously absent; despite the fact that the ferry had become stricken in area not unreachable by the coastguard and was not too far away from land, when it eventually sunk.

The ferry sank on the 16 April 2014, which is very close to the start of the passover feast for that year; 18 April. The South Korean billionaire, cult-leader and photographer Yoo Byung-un was said to be the owner; or *de-facto* owner, of the ferry and a nation-wide manhunt was set up to arrest him and bring him to justice. Yoo Byung-un was the head of a church; labelled by some critics as ‘a cult’. In 1987, Mr. Yoo was investigated for his connection with a mass suicide of 32 members of a religious group linked to the church. Their bodies were found bound and gagged at a Seoul factory. Mr. Yoo was investigated but cleared of all suspicion, as the victims in the murder-suicide were not directly linked his church, despite numerous media reports to the contrary.¹¹⁶ Now, embroiled in fresh allegations, Mr. Yoo went missing, only for his “heavily decomposed body” to be found in a field, on July 2014.¹¹⁷



The MV Sewol ferry disaster; 16 April 2014

The sinking of the Sewol ferry had a profound effect on the public and political consciousness in South Korea at the time and the shockwaves of the incident eventually reached the highest levels of government. An investigation into the then South Korean President Park Geun Hye led to the discovery that Park had allowed herself to become unduly influenced by “power broker” and cultural reformist Choi Sun-sil. Choi Sun-sil held no official government ranking and yet acted as an advisor to the ex-President, edited her speeches and; according to former associate Lee Sung-han; “basically told Park what to do”.¹¹⁸ Choi Sun-sil’s business affairs were promptly investigated and it was revealed that she had managed to use her political wrangling to raise \$68 million dollars from Korean multi-national donors, which she used to start up the Mir Foundation and her K-Sports Company.

¹¹⁶ <https://www.washingtonpost.com/news/morning-mix/wp/2014/07/22/the-strange-saga-of-now-dead-billionaire-south-korean-ferry-owner-yoo-byung-un/>

¹¹⁷ https://en.wikipedia.org/wiki/Yoo_Byung-eun

¹¹⁸ http://english.hani.co.kr/arti/english_edition/e_national/767405.html

Park's and Sun-sil's involvement in setting up the Committee of Cultural Enrichment; a term loaded with progressivist and anti-patriarchal ideologies, led some people to perceive that Sun-sil was using her political and financial connections to push for radical change within the country. Although there is no direct evidence for this, it is true that during the Park presidency, South Korea experienced the rise of a radical feminist cult called 'The Daughters of Megalia' who sought to 'turn men into women' and called upon women to murder their male children by means of abortions. These claims fueled rumours that Park and Sun-sil merely represented the visible part of an all-female shadow government, called the Eight Goddesses; whose members were presumably drawn from the upper echelons of Megalian feminist cult.¹¹⁹

The role that radical feminism plays in this scandal, echoes the role of the 'divine feminine' in relation to Lilith and Shekinah Goddesses of the Jewish Kabbalah. It further suggests that both of these religions are matriarchal in aspect and may even be the same religion. It is therefore evident that all of this 'Shin' symbolism that we have seen cropping up in this investigation; time and time again; is directed towards Shekinah and no-one else. But the connections between this twisted tale and that of Kabbalism don't end there.



President Park Geun-Hye pictured here (Right) and Choi Sun-sil (Left).

President Park considered Choi Sun-sil's father; Choi Tae-min to be her personal mentor. Choi Tae-min; a former Buddhist monk and pastor of a tiny pseudo-Christian sect, was accused of taking bribes from government officials, in the past. A diplomatic cable leak from the U.S. Embassy describes Choi Tae-min, as a 'Rasputin'-like character and his "church" was described by the Korean media as more of a "Shamanistic cult."¹²⁰ The worship of serpents and dragons is an important part of Eastern Shamanism and, as we know, the connection between serpents and shipwrecks is also important to Mystical

¹¹⁹ <https://web.archive.org/web/20170510105933/www.break.com/article/south-koreas-all-female-shadow-government-exposed-3057327>

¹²⁰ <http://www.npr.org/ssections/thetwo-way/2016/10/29/499864915/swirling-scandal-involving-shamanistic-cult-threatens-s-korean-president>

Kabbala. Whether or not, Choi Sun-sil did have a connection with Yoo Byung-un; either through her father's church, her political or financial dealings, we may never know. At this time, Choi Sun-sil has fled South Korea and her whereabouts are unknown.

MS Estonia Disaster

An equally tragic case is that of the MS Estonia; a cruise ferry, which sank en route from Tallinn to Stockholm, on September 28, 1994. The official explanation for the disaster was the failure of the crew to properly secure the loading doors of the ferry. A freak wave is then said to have ploughed into the back of the ship, breaking the doors off its hinges and filling the hold with water; causing it to capsize. Some 852 passengers and crew — out of an estimated total of 1,000 — lost their lives, in what was considered one of the worst maritime disasters of the 20th Century. Despite the fact that many of the passengers were Swedish nationals, the Swedish government announced that it would be too expensive to raise the Estonia and recover the bodies from the wreckage. Instead, they opted to encase the ship in concrete; at a cost of 350 million dollars. This decision was viewed with suspicion by relatives of the dead, especially when they were also aware that a Norwegian diving company had, early on, offered to recover the bodies at cost price.

After the incident, a Norwegian diving company called Rockwater A.S. were commissioned to investigate the wreck and discover what might have gone wrong. The company surveyed the wreck from the 1st to the 4th of December 1994. Crucially, their evidence backed the official story of mechanical failure of the cargo bay door. Swedish citizens began to question the official story that, “a monster wave” hit the ship and broke off its cargo bay door, as evidence mounted that the Estonia had been used to carry Soviet military weapons contraband, in the past. Survivors of the wreck reported hearing several explosions immediately before the ferry sank, prompting some people to conclude that there were weapons on board.¹²¹

These revelations forced people to conclude that either one or more explosive devices detonated in the hold, or that the ship was struck by a (third party) enemy missile. The Swedish government hired a Dutch marine salvage firm that specialises in neutralising nuclear waste, Smit Tak BV, to encase the ship in concrete. The involvement of Smit Tak BV appeared to corroborate that there were either nuclear or space-based weapons on board the Estonia when she sank. Evidence of US involvement in this case came about when over a dozen survivors disappeared shortly after being rescued. Allegedly, the Captain of the Estonia was among these survivors. The rendition of crew-members on a US plane suggests that someone did not want these key witnesses to testify publicly in court.¹²²

Sometime in March 2008, I had a dream that seemed to connect many of the different aspects of this story. This dream appears in my book ‘The Koala Knows the Way’. In the dream, I was waking by a lake. The lake was surrounded on all sides by steep forested mountains. This feature made me think that the lake was actually a fjord, suggestive of a Scandinavian country, like Norway or Sweden. As I walked along the rocky shoreline, I stopped and saw what looked the tip of a half submerged nuclear missile poking up out of the water. A commotion coming from behind, drew my attention to a pair of giant lizards moving through the trees. They were about the same size and shape as a Komodo dragon, but their eyes were much larger and more human looking. They cast a disgruntled glance in the direction of the half sunken ordinance; muttering indignantly to one another, before heading on their way. I caught up with them and found them milling

¹²¹ <http://www.facts-are-facts.com/magazin/1-estonia.ihtml>

¹²² Ibid 114

around a dirt road. “This is a right mess,” said one of the lizards, looking at the missile. “That Clinton is an idiot.”

I looked again at the half submerged missile. On the side of the missile I noticed a serial number; seven characters in length. I memorised these and then promptly awoke from the dream. With the numbers still fresh in my mind, I typed them into a search engine.¹²³ After I entered the code into the search engine, I clicked on the highest-ranking result. It was a webpage displaying the accounts of the Halliburton Company for the fiscal years of 1995-96, and their earnings were in the region of the six million mark for each of these. I was aware that Dick Cheney had been CEO of Halliburton during the better part of Bill Clinton’s term in office. When he was succeeded by George W. Bush, Cheney became Vice President of the United States, and was regularly seen appearing alongside fellow ‘crony’ Donald Rumsfeld on television, throughout the Bush years. I recalled the two dragons at the lake and, because of their stated familiarity with (Bill) Clinton I made the obvious assumption that they were Rumsfeld and Cheney.



Illustration of missile and fjord, which very closely matches the kind of terrain I saw in my dream.

The appearance of these two public figures as giant lizards is very interesting in light of research undertaken by conspiracy researcher David Icke. Their reptilian appearance could have been in relation to Icke’s claim that the political elite are shape-shifting lizards. But it could just as easily refer to their “Dragon’s Den-style” business acumen or their draconian political policies, in regards the Middle East. Some months later I heard a radio show on the subject of weapons being stored on the Estonia, which may

¹²³ Unfortunately, I cannot provide you the link to the page I came across, because I neglected to write down either the serial code or the web address.

have led to its demise. Clearly the missile in the dream, which was sticking up out of the water like the prow of a sunken ship, is in reference to these weapons. Rockwater A.S. is a subsidiary of the Halliburton Corporation, and this explains why the serial number on the bomb matched that of the web address for the account details for this company. This means that part of the cash flow for the Halliburton Company's fiscal year in 1995 was wrapped up in the "mess" that had taken place in the Baltic Sea.¹²⁴



MS Estonia

This leads us back to the Cheney and Rumsfeld lizard entities and the comment about Bill Clinton being 'an idiot.' After I heard them say this, I felt a sort of veiled threat hanging in the air, pointing in the direction of the White House. Sure enough, on Saturday, October 29, 1994 — one month after the Estonia disaster — a man named Francisco Martin Duran, walked right up to the railings of the White House with an SKS rifle hidden in his trench coat and sprayed the building and a number of secret service men with a hail of bullets. Bill Clinton was inside watching a football game at the time and no one was injured in the attack, but the message was clear. This was a Mafia-style warning to Clinton not to be such 'an idiot' in future. Duran was immediately arrested and brought to trial, where he pleaded not guilty by way of insanity. In his statement to the court, he claimed that he was trying to save the world by destroying an alien mist connected by an umbilical cord to an alien entity living in the Colorado Mountains.

In revisiting the MS Estonia dream for 'The Koala Knows the Way', I had another dream in which I was floating high above the frozen Northern latitudes of Norway and Sweden. I could make out the trademark undulating coastline stretched out beneath me; like a great cartoon map, and I saw that some of the fjords were actually inlets that opened out into great lakes containing islands with yet more fjords on their shores. This suggested to me that the details of this particular case were more convoluted, than I had at first imagined. To begin with, we can start by asking why the US and Sweden are involved in

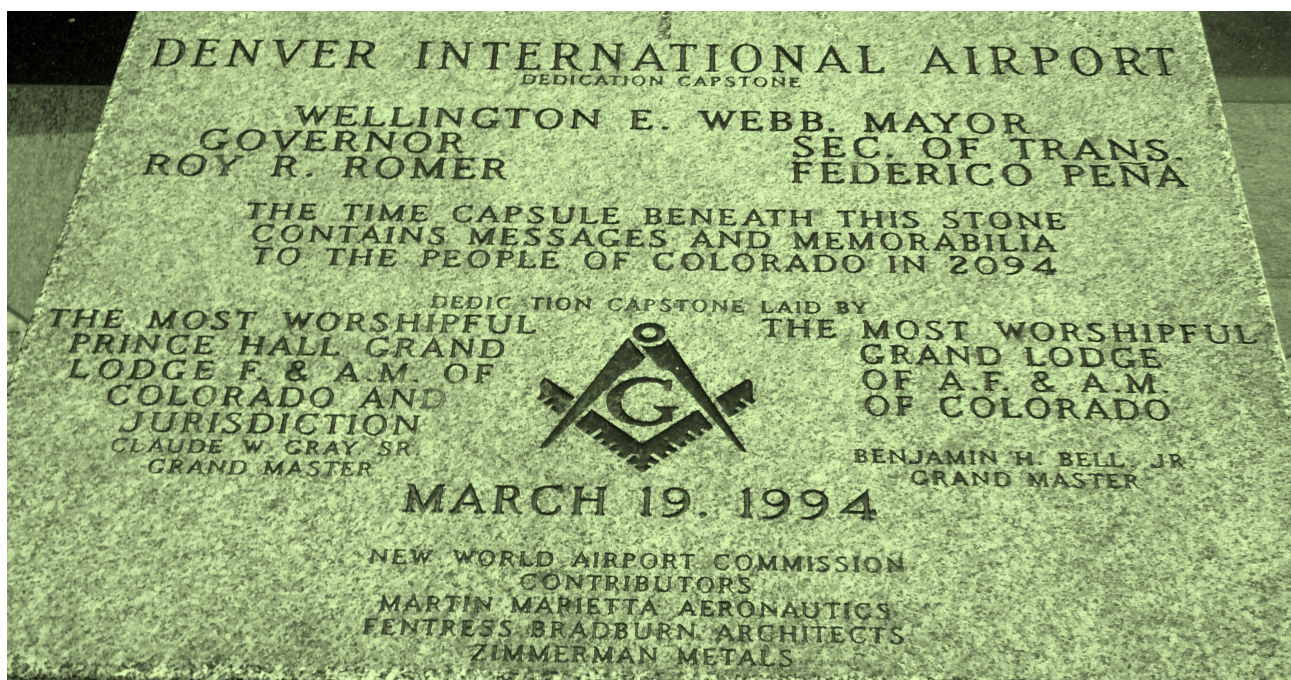
¹²⁴ The reason the on-line accounts in question began in the year 1995 and not 1994, as you might expect, has to do with the US government's fiscal year, which in this instance began on October 1, 1994, and ended on September 30, 1995, — the later year being the signifier.

the trafficking Russian weapons aboard transport vessels carrying civilians? According to researcher Christopher Bollyn, the Israeli Intelligence agency Mossad was attempting to smuggle missile guidance systems out of Russia. This made the Estonia a legitimate military target. Bollyn goes on to say that President Putin sent a tactical group; codenamed Felix, to stop this smuggling attempt; the result being, as we know only too well, the loss of the Estonia, and most of her passengers and crew.

This would have been the end of the matter for me, in it had not been for the fact that I had another dream after that, which showed the same type of terrain and the sunken MS Estonia, only this time it was revealed that there were at least ten more shipwrecks of the same kind dotted in inlets and bays all around it. This led me to assume that the sinking of the Estonia was not an isolated case, but part of a much larger and more insidious pattern of disasters. At the time, I was unable to prove any of this and thought that 'it was just a dream, and not really worth mentioning'. However, now I believe that these ten ships each represent one of the ten sephirot of the Kaballah. The fact that Bollyn points to Israeli involved in this case is therefore not insignificant.

The MS Estonia was sunk on September 28th 1994, one day after the celebration of the Jewish festival of Shmini Atzeret (Simchat Torah). Shmini Atzeret is described as the "closing festival", as it is the eighth and final day of Sukkot. I suspect that Bollyn's information regarding the Russian military is incorrect and that it was an Israeli military group that sunk the vessel.

Duran's testimony about "alien mists linked by umbilical chords to an alien being in the Colorado Mountains" are likely the delusions of an unhinged mind. But they are interesting within the context of this book, which deals with extra-terrestrial involvement in the human race. NORAD (The North American Aerospace Defence Command) is a military base operating out of Cheyenne Mountain, in Colorado. Another conspiracy theory, states that NORAD is connected to a series of tunnels which lead to the Denver International Airport (DIA) a hundred miles north of the facility. DIA is connected with a whole host of Masonic and alien conspiracies theories. A Masonic capstone containing a time capsule and the inscription New World Airport Commission appears to have stemmed many of these theories. The time capsule was placed in the building on 19 March 1994, 193 days before the sinking of the MS Estonia, a number which is closely related to Thelema.



The Denver International Airport capstone with its Masonic seal and inscription.

The Merkabah

On the subject of the existence of a human soul, I would like to add my own findings regarding the subject here. During my time at college, I had a lot of time to research fringe subjects like this. I won't go into too much of the details of this research, but suffice it to say it included a lot of ecstatic states of mind and, in this particular instance, psilocybin mushrooms. During one of these visionary states, I asked God for the ability to see the human soul. At the time, I was standing in front of a girl and I was granted a vision, which to this day I still believe is an accurate representation of what a human soul might look like. On the basis of this experience, I can tell you that the human soul looks like a bright sun-like object. In the case of this young woman, her soul was bounded by three metallic rings. The rings were nested one inside the other in a geometric form known as the Merkabah.

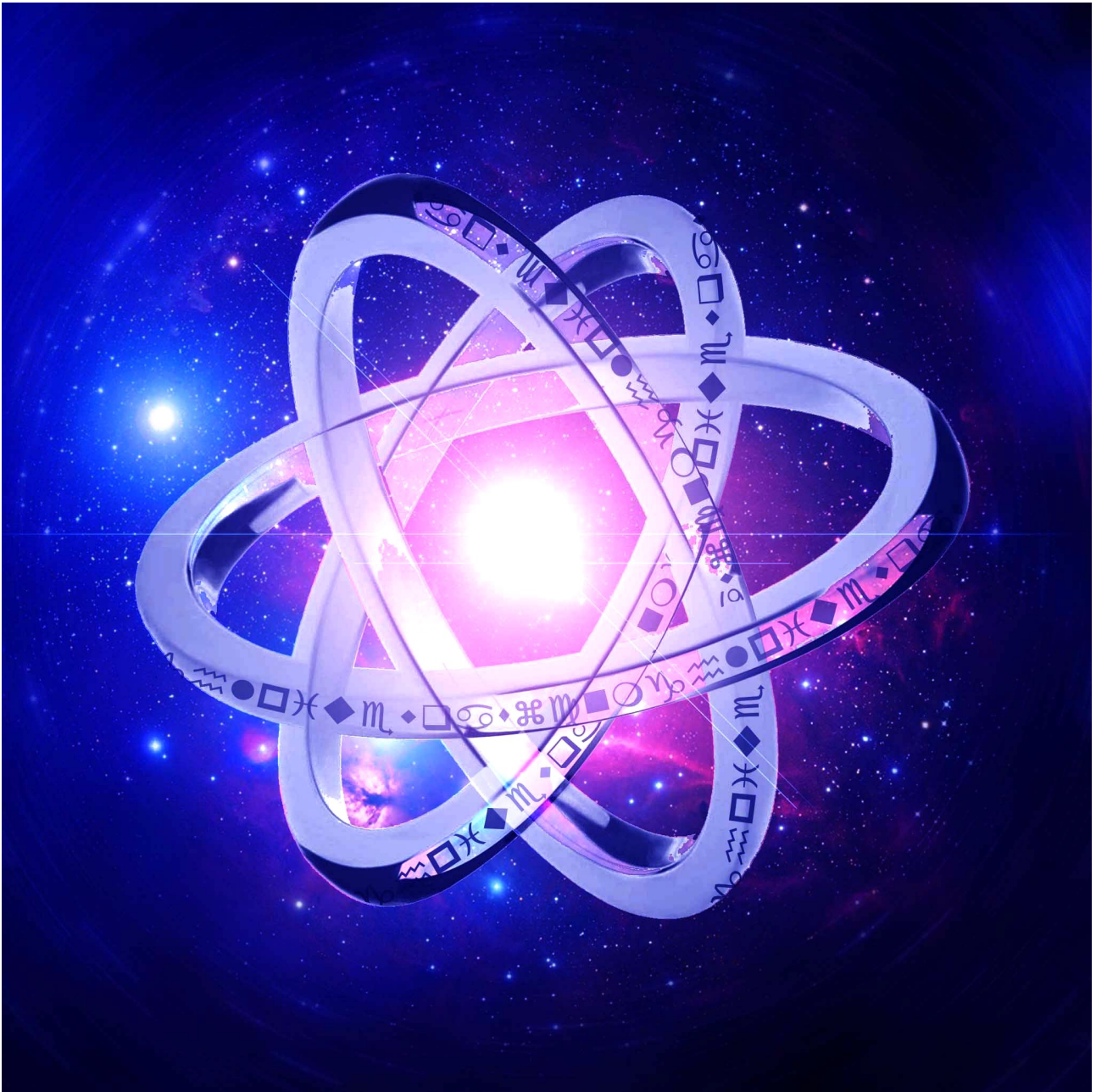
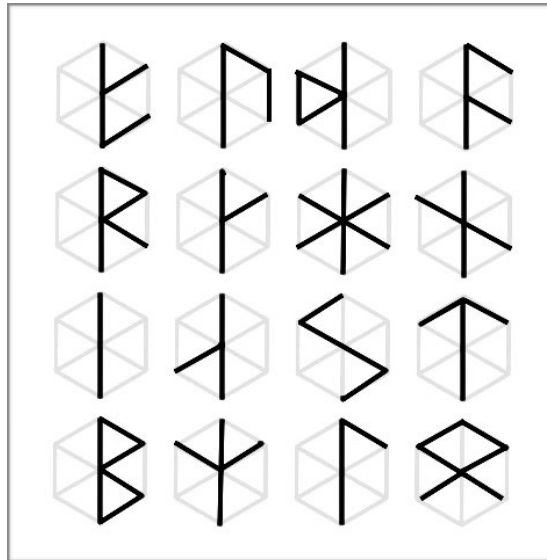


Illustration of the human soul.

Perhaps the most interesting aspect of this vision was the fact that the rings were inscribed with a curious hieroglyphic text. Unfortunately, the mental state I was in was not

conducive to memorising these symbols. I believe that these symbols either represent her real name, or that they represent some kind of ancient spell used to lock her spirit to her body. After much searching, I am now more or less convinced that the symbols were a collection of astrological, alchemical and runic scripts. This last one is interesting, because the woman in question was of Danish decent. Perhaps this means that the symbols on the rings relate directly to cultural and racial heritage of a person, a fact which would seemingly dispel the current misconception that race is a 'social construct'.



The Runic Alphabet can be viewed as a different configurations of lines based upon the geometric form of the cube.

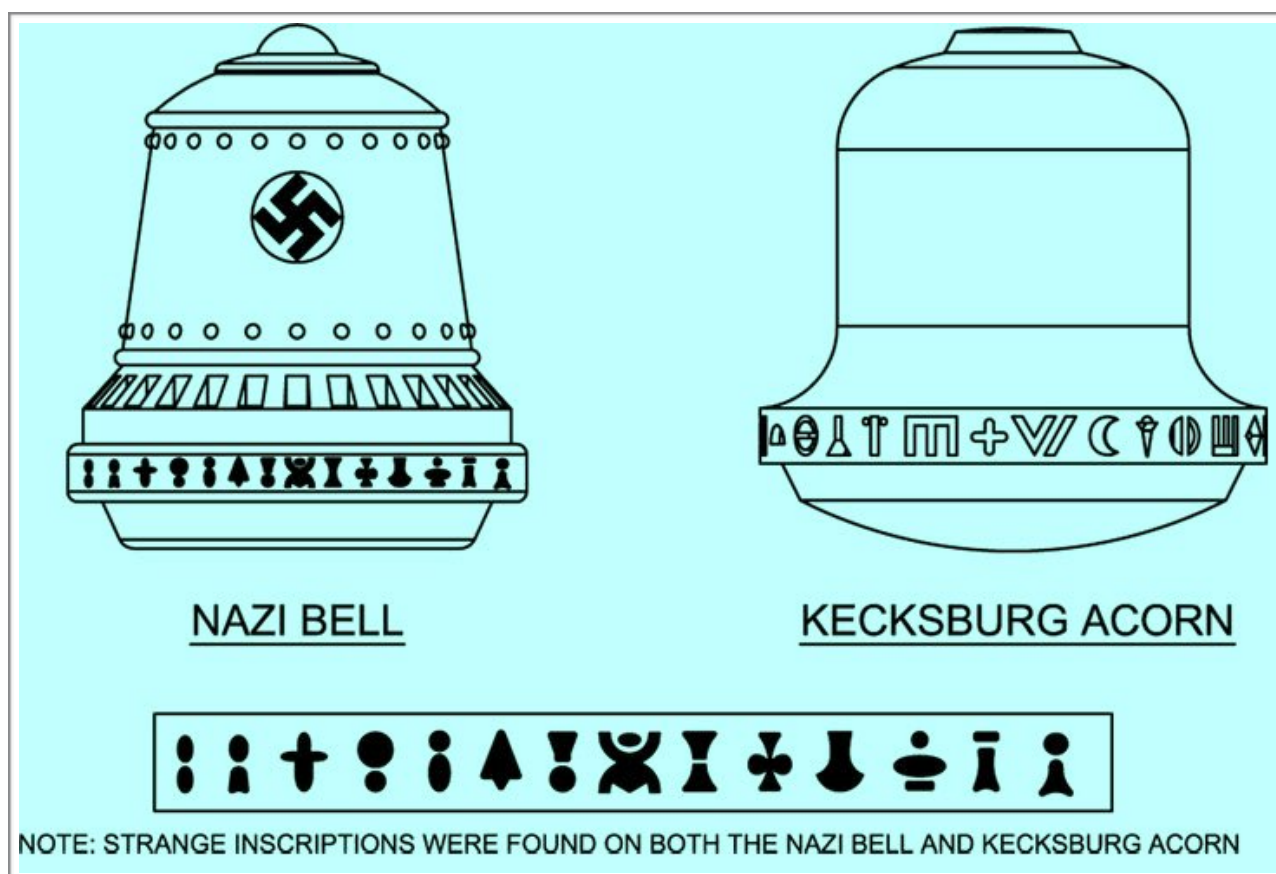
In the course of creating the mock-up image of what a human soul looks like, I came to understand an interesting feature of how the rings and symbols interact with each other. There are, of course, three rings that generally intersect with one another at six points, like the corners of a cube. At each point there are two unique symbols which line up; making 12 symbols in total. These symbols might stand for the hours in a day, the months of the year or the signs of the Zodiac. It is conceivable that under certain rotations two rings will line up on the same axis, which would give a much greater number of subsequent combinations. From this point of view, the rings and their symbols could be understood to be a kind of cosmic computer. If so, then this computer may be simulating the six-dimensional coordinate space of the experiential Universe.

The Nazi Bell

During the Second World War there were numerous reports of Unidentified Flying Objects, including the Foo Fighters; luminous orange orbs that flew alongside and in some cases attacked Allied Aircraft. Encounters such as these fuelled rumours that the Nazis were in possession of advanced aerial technology. It was later revealed that the Germans were indeed developing flying saucer technology, although how far along they got into their research and what exactly these aircraft used as a propulsion mechanism is still a subject of some debate. One such object that has come to light in recent decades is a suspected Nazi experimental aircraft known as Die Gloche (or the Nazi-Bell). The source of this information comes from Igor Witowski, a Polish journalist, who claimed that he was given access to Polish government documents regarding secret Nazi weapons, in August 1997. It was there, he supposedly found mention of the Nazi Bell in a transcript of

an interrogation of former Nazi SS Officer Jakob Sporrenberg. Witowski was given permission to transcribe the documents, but was not allowed to make any copies.

According to Witowski, *the Nazi-Bell* is a device "made out of a hard, heavy metal" approximately 2.7 metres (9 ft) wide and 3.7 to 4.6 metres (12 to 15 ft) high, having a shape similar to that of a large bell. Around the outside of the device were a number of strange inscriptions. The appearance of these symbols has caused some researchers to wonder if the technology behind the Nazi-Bell is related to the Kecksburg UFO incident. This incident occurred on December 9, 1965, at Kecksburg, Pennsylvania, United States,¹²⁵ when a large fireball streaked across the sky. Witnesses later reported seeing an acorn (or bell-shaped object) land in some nearby woods. They claimed the US Military arrived and cordoned off the area, before removing the object by truck. Descriptions of the object reveal a series of hieroglyphs around its base (See below). From this information we can speculate if the Nazi-Bell and the Kecksburg acorn are not the same type of device. If the Kecksburg UFO is an extra-terrestrial object, then this suggest that the Nazis borrowed their designs from the aliens, which might mean that the lettering on the bottom of each craft is also extra-terrestrial in origin.




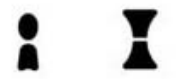
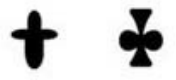




Does this lettering have any bearing on the functioning of the craft itself? And if so, is it similar in some way to the symbols on the Merkabah of the human soul? Working off the assumption that they were both related, I theorised that the Nazi Bell must have at least two rotating rings inside. In an interview conducted by UFO and free energy researcher Nick Cook with Witowski, he revealed that the device contained two counter rotating cylinders "filled with a mercury-like substance, violet in colour".¹²⁶ He makes no mention of either of these two cylinders having the same strange insignia as would

¹²⁵ https://en.wikipedia.org/wiki/Kecksburg_UFO_incident

¹²⁶ https://en.wikipedia.org/wiki/Die_Glocke

appear on the outside of the bell, but I suspect that this was the case. Either way, it makes an interesting insight into the operation of this machine and reveals that there may be something to concept of a flying machine that uses rotating insignia to create some kind of vortex energy field or range finding coordinate system, as in the Merkabah.

If we look at the symbols on the Nazi-Bell, we see that one of the symbols looks like a Mjolnir, which is an Ancient Runic symbol for Thor's hammer. Interestingly, we also see a hammer-like object on the Kecksburg Acorn; albeit in a different orientation. There are fourteen symbols visible on both objects. Assuming that these fourteen symbols go around the opposite side that is a total of 28 unique symbols. If there are a further 28 symbols on each of the two inner rotating cylinders, then that give us 21,952 unique combinations or 28^3 . It is interesting that we should see the number 3 here in relation to the number 28, which is the number of days in a lunar cycle. Usually we see the three moons in the Hecate symbol or in the Triskele. This means that the 3 rings of the Merkabah are the Hecate Trium or Triskelion. 28 is (7x4) or four weeks. Assuming that the Mjolnir represents Thursday (Thor's Day) then the rest of the symbols may represent the days of the week, as follows;

	Monday
	Tuesday
	Wednesday
	Thursday
	Friday
	Saturday
	Sunday

The interesting feature about this is that the symbols for Wednesday (Woden's Day) are both cross-shaped, while the symbol for Sunday appear to be just inversions of each other. The rest of the symbols don't appear to relate to one other in any obvious sense, so it is doubtful whether this decoding of these symbols is even correct. However, it is interesting that the symbol for Monday (Moon Day) should be a woman with her arms raised into the air. Its central position in the configuration reveals its importance and it is my belief that this symbol represent the Celtic Goddess; Síle na Gig.

Síle na Gig depicts a woman prying open her nether regions, as such it is one of the most obscene symbols of ancient times. Why would a secret Nazi war machine have an Ancient Pagan Goddess emblazoned on it? Well, the answer can be found by looking at the mythology surrounding this figure.

In some of the Scottish lore the year is ruled alternately by the Hag of Winter (the Cailleach) and the young goddess of Summer (sometimes considered to be the goddess Brigid). Síla is clearly a manifestation of the Cailleach as Creator, yet she also

*embodies a paradox. In some ways Síla is a third face of this well-known duality: the manifestation of the usually-hidden doorway that emerges when these forces are balanced or in flux.*¹²⁷



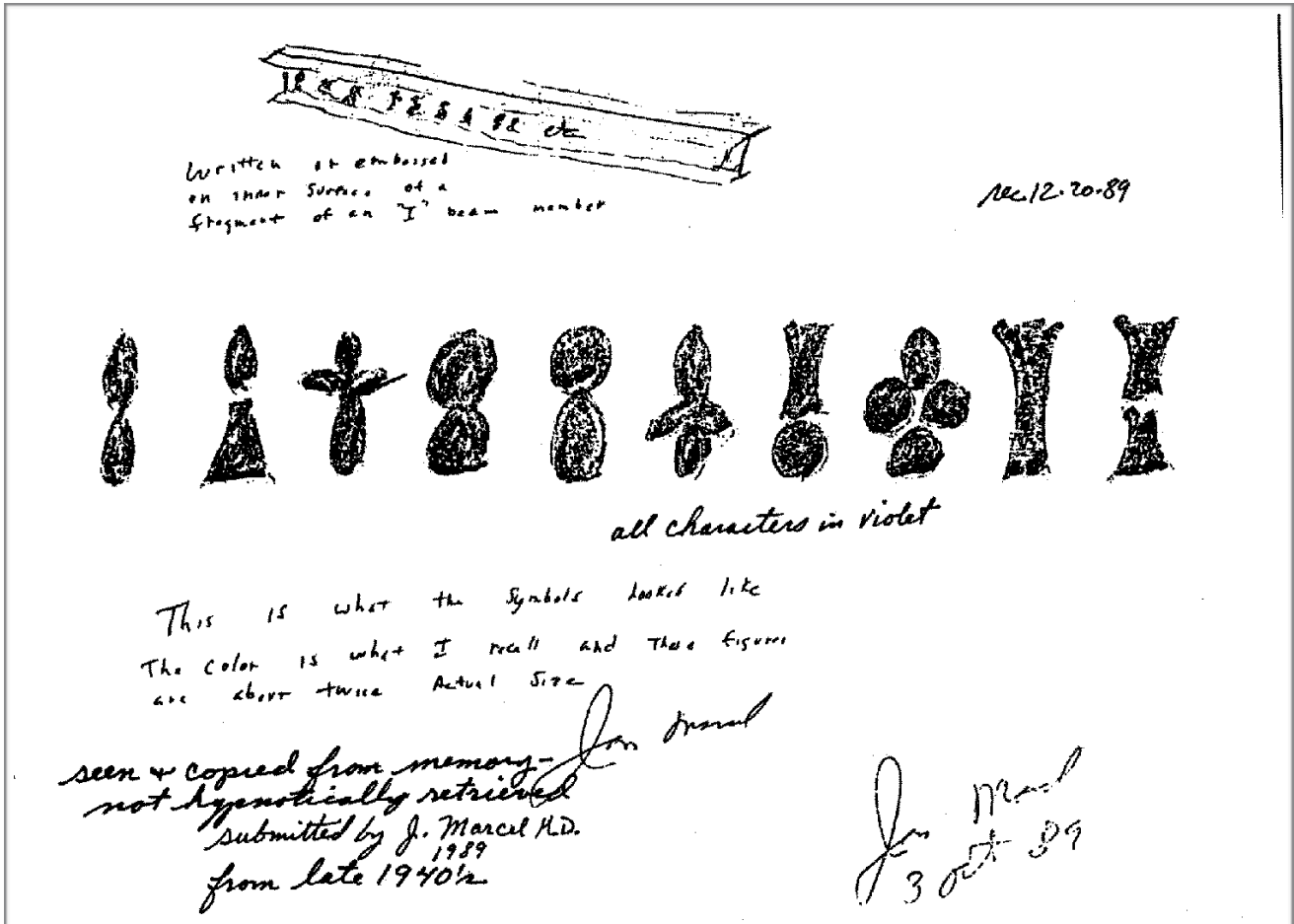
Again we see this fitting in with the Hecate Trium, who is the third face of the Janus image. Likewise, the Triskellion could be said to represent these three ages of woman; the daughter, the maid and the crone. It is interesting that the Síle na Gig symbol on the Nazi-Bell should also conform to Monday (the Moon-day), since we know that Hecate is connected with the moon, witches and time. I had always thought that the Síle na Gig was opening up to give birth, but now I see that she might be opening up to let someone in or 'through'. Perhaps her symbol is useful in opening up the Moongate and escaping into the Cosmos beyond. If so, then the best time to cross the Moon barrier is when the moon is half way between light and dark.

However, all of this, I soon discovered, might be incorrect. The Die Glocke with the strange inscriptions as seen above is attributed to a now dormant Wikipedia account called; Zusurs.¹²⁸ It appears Zusurs, or whoever made this image, lifted these inscriptions

¹²⁷ <http://www.bandia.net/sheela/article.html>

¹²⁸ [https://commons.wikimedia.org/wiki/File:Die_Glocke_\(the_Nazi_Bell\).png](https://commons.wikimedia.org/wiki/File:Die_Glocke_(the_Nazi_Bell).png)

from another unrelated source. I found the originals while trying to solve a completely unrelated mystery, which nevertheless lead me to a page entitled "On Alien Writing".¹²⁹ Here I found a drawing by Jesse Marcel Jr. who claims to have witnessed the wreckage of the UFO crash in Roswell New Mexico. The drawing below is from the i-beam and appears to show many of the same symbols in the Die Glocke drawing. This means that Zusurs must have lifted these symbols to give his own picture a greater air of authenticity. Interestingly, the symbols on the i-beam are described as having a metallic violet colour to them, not unlike the violet propulsion liquid of the Nazi-Bell.



The 'i-beam' drawing by Jesse Marcel Jr. from the Roswell UFO wreckage.

¹²⁹ https://www.bibliotecapleyades.net/vida_alien/esp_vida_alien_54.htm

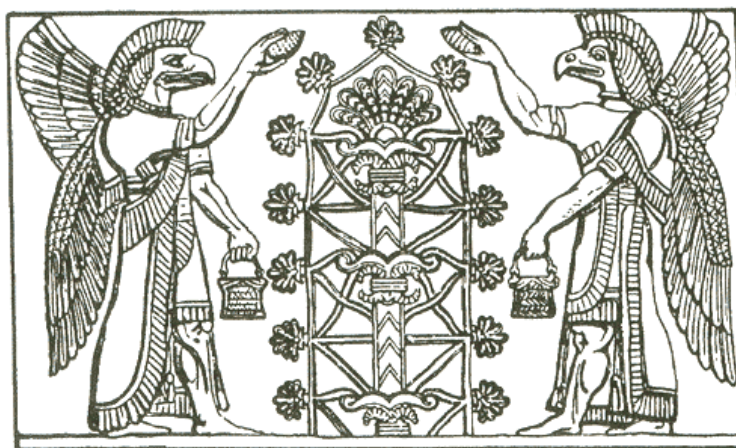
XI

Basket Cases

Time and again, throughout this investigation we have encountered reference to Ancient Sumeria in relation to the Cubic Stone. One of the primary citadels in Mesopotamia was a place called Kish. The word Kish is derived from the Irish 'cis' meaning *basket* or *hamper*. From this we get the words 'ciseog', 'cisean', and also 'ciste' meaning burial ciste, treasure chest or treasure trove. The Sumerian word Kish is also linguistically similar to Kush, which is a politically disputed area in North India/China. Oscar Wilde's mother, Lady Wilde explains how the word 'cusha' or 'cuisheag' appears in both Ireland and India in reference to a practice surrounding Holy Wells;

*"... the first water drawn from a sacred well after midnight on May Eve. This was considered an effective antidote to witchcraft, and whoever succeeded in being first at the well, cast into it a tuft of grass, called Cuisheag grass, to show that the Sgaith-an-Tobar had been abstracted. So also the Hindus esteem the Cusha grass as sacred, and cast it into their wells for a like purpose."*¹³⁰

Since, cusha/cisheag means 'tuft of grass', we know that kush/kish also means grass. Woven baskets were originally made from types of grass and this practice was even scaled up to make rooms, in the case of wattle and daub-type structures. Given this, it is easy to see how the word 'Kish' also means 'box' or 'room'. Further evidence of this can be found in the word 'kitchen' or Irish 'cistin'. Kitchens are rooms where the food is prepared and must contain a fire, for this reason. The Irish word for fire is 'tine', so 'cistin' is 'cis-tine', or *the room that contains the fire*.



Sumerian Gods, Enki and Enlil, are standing astride the Weed of Immortality. In their left hand they are seen hold a basket and in their right a pine cone.

Interestingly, the symbol of the basket is of great importance to Sumerian art, culture and religion. Examples are also seen in stone relief in cultures ranging from India, Egypt and Latin America. One of the oldest examples appears at Gobekli Tepe in Northern Africa, from a structure that is dated at 10,000 years old. It is clear that these objects held some kind of cultural and religious significance. In Sumeria, these baskets are usually depicted in the hands of the Gods, as they stand astride the Weed of Immortality (Tree of Life). In their other hand is a pinecone. The pine cone is believed to be a symbol of the pineal gland, therefore, people have suggested that the baskets contain the remains of sacrificial victims delivered up to the Gods.

¹³⁰ Ancient Legends of Ireland; by Lady Wilde; Chatto and Windus; First Edition; pg; 124; <http://www.sacred-texts.com/neu/celt/ali/ali066.htm>

In 'Rosarium Philosophorum' (The Rosegarden of the Philosophers) the banned stone or Stone of Exile is described in the following manner;

This banned stone still exists, and his price is low. He is despised by fools, and more beloved by scholars. "Hic lapis exilis extat, precio quoque vilis Spernitur à stultis amatur plus ab doctis."

What stone is described as being inexpensive and beloved by scholars? The answer is, of course, 'chalk'. Chalk is cheap (as they say) and used by the learned to teach. This relates directly to the pineal gland, which is known to suffer from the effects of calcification. Over time the pineal gland can become hardened and chalk-like. Perhaps the Gods of the Sumerians treasured this as a delicacy and ground it up to create elixirs and potions. But it need not be so dark. The first stage of the all alchemical workings is in the area of calcification;

The word "Calcination" (and such related words as "calcify" and "calcium") are from the Latin root calx, which means limestone or bone. To calcine something is to burn it until it turns chalky white, reduce it to ashes, or cremate it. After Calcination, the substance at hand is no longer affected by common fire.¹³¹

From this perspective, the calcification of the pineal gland might be seen as particularly beneficial and the first step along the process of inner alchemical transformation. Although perhaps this is too much wishful thinking, especially when we consider that there are seven operations in alchemy including; calcination, dissolution, separation, conjunction, fermentation, distillation and coagulation. And I can't imagine that you would be in a fit condition; medically speaking, after having undergone all of these.

The Bell of Saturn

While I was researching this subject of the Sumerian basket, I thought that it might not represent a basket at all, but a bell. Bells are typically used in religious ceremonies, so it would make sense to see them in this context. However, if we look at a detail of we see that it is a woven item with articulated handles, unlike that of a bell, in reality. However, it is possible that the original symbol was a bell and that the meaning became lost or transmuted over time into that of a basket.



The Sumerian basket and St. Patrick's bell.

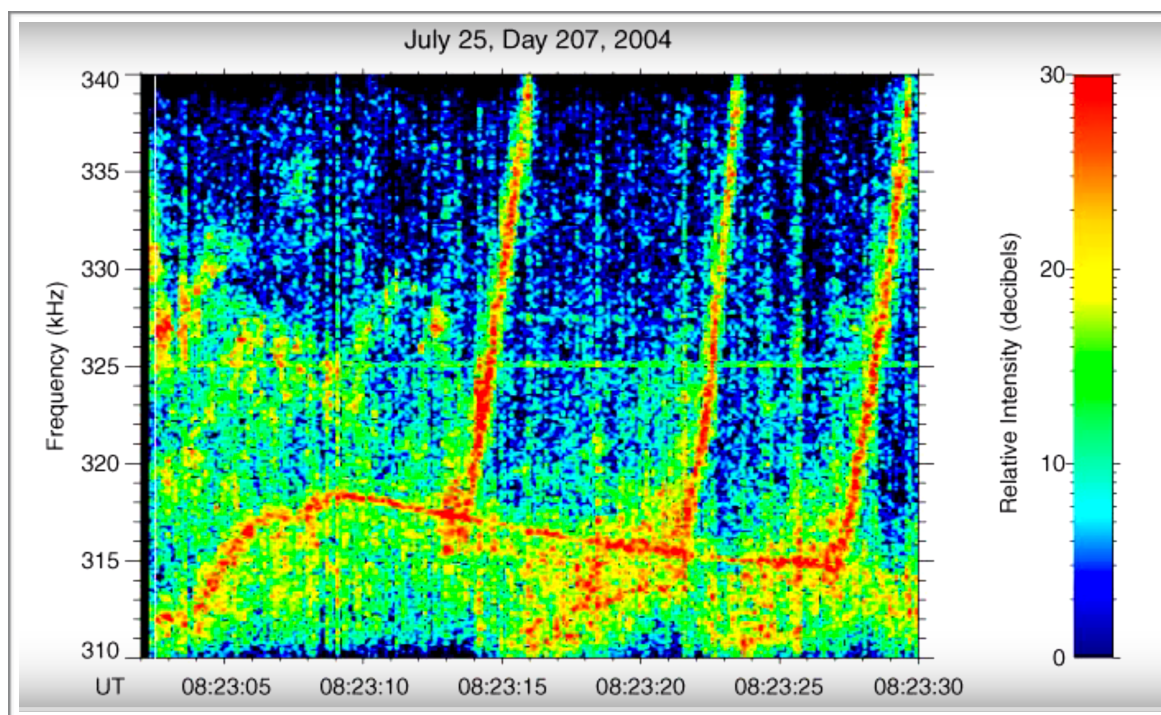
¹³¹ http://azothalchemy.org/azoth_ritual.htm

The first example of the bag/bell is found in Gobekli Tepe and appears above a series of petroglyphs which describe a cataclysmic event, believed to be a comet or asteroid strike that took place on Earth in the order of 10,000 years ago. This links the bags with the theme of Apocalypse, or the end of the world. One of the most famous depictions of apocalypse comes from Revelations in which seven seals are opened. The seven seals here are most commonly interpreted as being wax seals on scroll parchments, although this is not explicitly stated in the text itself and it could be that the symbol is multifarious in nature and describes a series of sealed bags or containers. The first four seals contain the horse men of the apocalypse who are denoted by the colours; white, red, black and finally the pale horseman. These four colours also describe the first four processes of alchemical transformation. This suggests that what is being described in Revelations is nothing less than the alchemical transformation of the base matter of material world into a more spiritual and Godly manifestation.

In the Seventh and last of the Seals are seven bowls; each one containing a different plague to be unleashed on Earth. Along with the seven bowls are seven trumpets which sound whenever the contents of the bowls are being tipped out on the Earth. The cone-shaped nose of a trumpet is referred to as a 'bell' and bowls can act like bells if they are made of metal and struck in the manner of Tibetan Singing Bowls.

The word 'bell' in Irish is 'clog', which is related to 'cloig', as in 'ur a chloig' or 'time/hour of the day'. This linguistic example shows us how bells and time were closely linked in a practical sense from very early on, as they are today. The Sumerian City Ur (Ur of the Chaldeans) means 'light'. The Sumerians are counted among the first to divide time and space into sixty minutes of arc, each with sixty arc seconds. In this way, space and time were linked by the Sumerians to the concept of light, in much the same way that the Theory of Relativity attempts to do today.

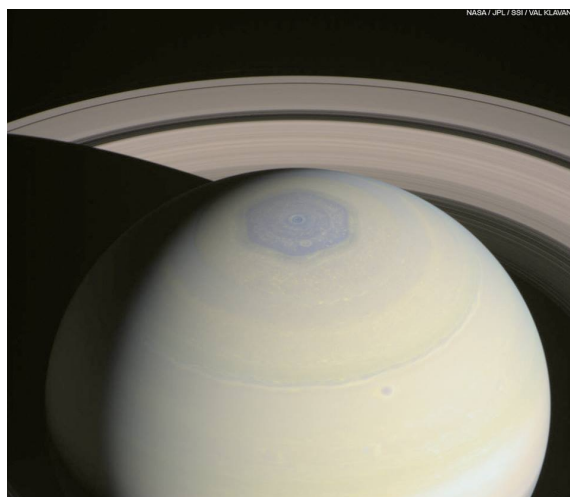
The Signal from the Black Cube



Cassini WMap: Kilometric radiation from Saturn's pole.

Recently, I learned that the word 'Bell' is derived from 'Baal', as in the Temple of Bell in Syria. Baal Hammon is another name for Saturn, so Bell could be linked to Saturn in the

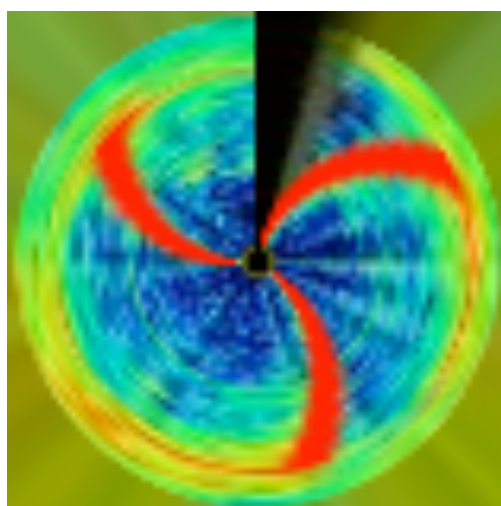
same way. This makes sense, as the Greek term for Saturn is 'Chronos' meaning time. Thus, Saturn is known as 'Father Time', with his long scythe. A link between Saturn and the resonance of the 'bell' has been alluded to by other researchers, most notably David Icke. David Icke is a well known conspiracy researcher. He believes that the rings of Saturn are emblematic of a signal broadcast and that this signal is creating a false reality, much like the one Philip K Dick described decades earlier. The concept of Saturn being like a radio broadcasting antenna is not as far-fetched, as it may sound; particularly after the Cassini probe picked up regular kilometric radio emissions coming from the Gas Giant, back in 2004.



The Enigmatic Hexagon on Saturn's North Pole

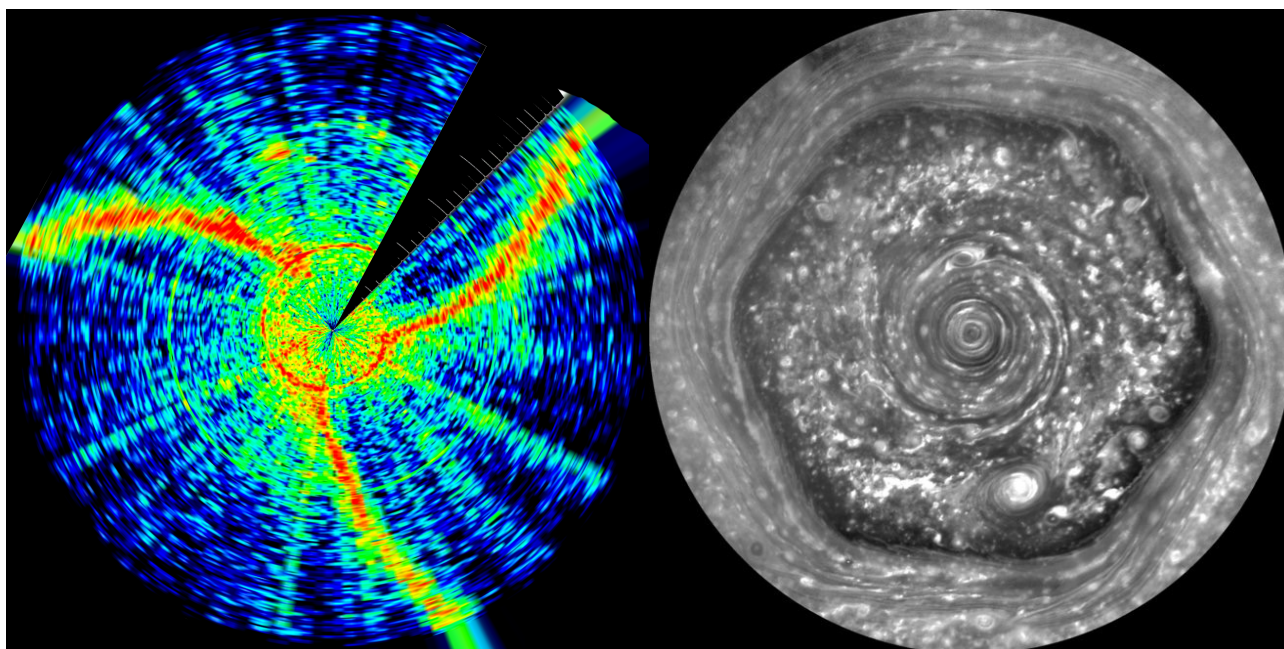
The signal received from Saturn was in the form of three crescendoing spikes emerging from a baseline tone. The regular structure of the signal intrigued and confounded scientists, as they wondered what it could possibly mean. They concluded that the radio emissions originate from Saturn's auroral discharges from both its North and South poles. The North Pole of Saturn is famously the location of a hexagonal storm. Could the regular emissions be linked to the regular geometric structure of the storm? It seemed like a long shot, but it was actually the talisman from '9' and the three alchemical principals, which gave me the idea and made me think that it might work.

I began by transforming the Cassini spectrograph image using polar coordinates. Interestingly, this resulted in the inclined crescendoes transposing into broad sweeping strokes. And there it was; the Hecate Triformis. This gave me more confidence to try it with a higher quality image.



Proto-type image of the Cassini signal, revealing tripartite structure.

My second attempt revealed the same sweeping structure and I played around with different rotations until I settled on the below image;

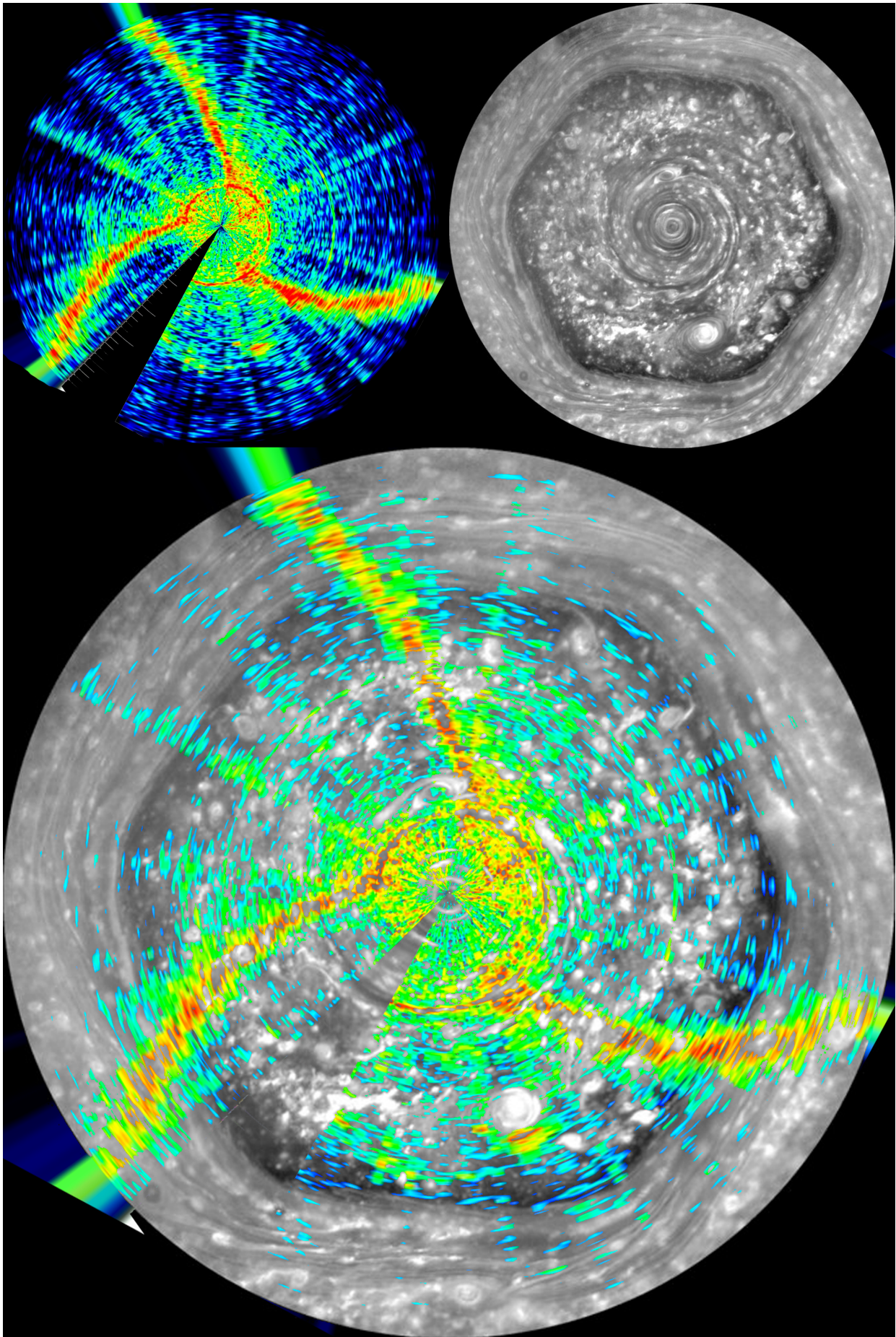


As I compared it to the Saturn Hexagon, I noticed that there was a bright red spot about mid-way out from the centre of the kilometric radio data, which appeared to match the position of the Great White Storm on the bottom right of the Hexagon. On a whim I decided to rotate the image so that the two aligned. The result from this was that many of the structures in both images matched with a high degree of accuracy.

The places where the data matches up the most is in the middle band, where there is less distortion due to the polar coordinate transformation. But there are still some striking concordances to the centre of both images. The most convincing, in my mind, is the bright green line that runs exactly mid-way out from the rotating centre and passes directly through the Great White storm. Also the red spiral at the centre formed by the baseline conforms perfectly to the inner vortex of the Hexagon. What are the chances of this happening? Well, if we look at string theory, which gives the sum of all vibrational waves as $-1/12$, then it looks like we have a negative probability of this occurring, meaning it is next to impossible. While negative probabilities appear to contradict common sense, in the case of multi-dimensional physics like string theory they do have a place. It seems to me that the driving force of the Saturn Hexagon is this tripartite radio sound wave that is emerging from the pole and sweeping across the detector on the Cassini probe. Or perhaps, more likely it is the other way around.

Since the Hecate Triformis, or Talisman is located on Saturn's North pole that means that Saturn is symbolically like Hamlet's Mill or the Sampo from the Kalevala. It is a giant mill grinding its rings into dust, of this there is no doubt. Recall that both the Sampo and the Mill are broken, which corresponds to early observations as Saturn's rings being broken or incomplete in some sense. The broken ring of Saturn, of course, is not really broken at all, it simply the result of the shadow of Saturn falling on its rings and shading them from view.

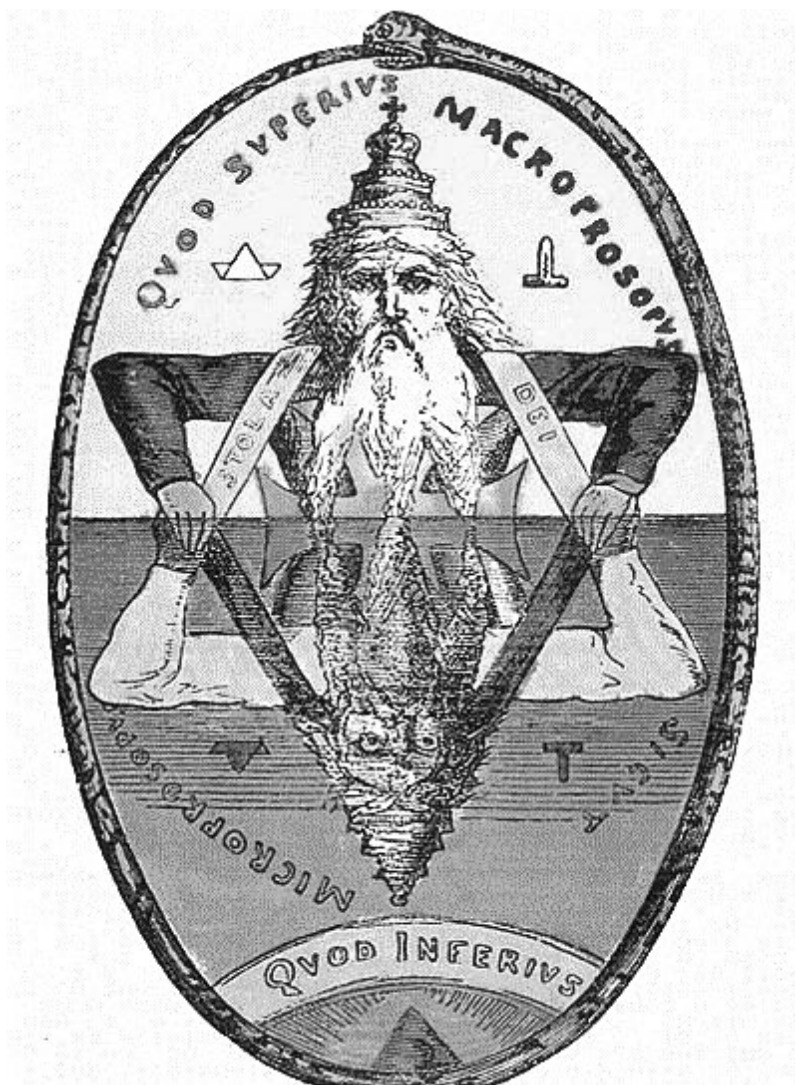
There is a good deal of noise in the kilometric data, which doesn't appear to match up with any of the storms in the hexagon. However, it could be that the two images were taken at different times when the storms were in different positions.



Features in the radio kilometric data from the Cassini probe matches up with those seen in the Saturn Hexagon.

The Beard of God

The Tree of Life can also be symbolised by the Dikna (or beard) of a man. In the Zohar, this man is referred to as Arich Anpin, or Macroprosopus. The most common depiction of Macroprosopus is of an elderly man with long white hair and a beard, being reflected in calm waters.¹³² The beard (or tree) is said to have 13 levels of rectification, with Arich Anpin occupying the seventh or “middle part”. Arich Anpin is, therefore, the middle pillar and is denoted by the number 7. This is very interesting when we think of the World Trade Centre complex; wherein WTC 7 represents the middle pillar. If we add WTC1, 2 and 7 together we get the number 10, as in the ten sephirot, which is certainly interesting from a numerological perspective. If, however, there are meant to be 13 sephiroth, with Arich Anpin being the ‘central figure’ or ‘Lynchpin’ then this gives us a configuration of 6 - 1 - 6, where each of the towers represents 6 and Arich Anpin is the central number. Interestingly the number 616 is the Number of the Beast in the Book of Revelations.

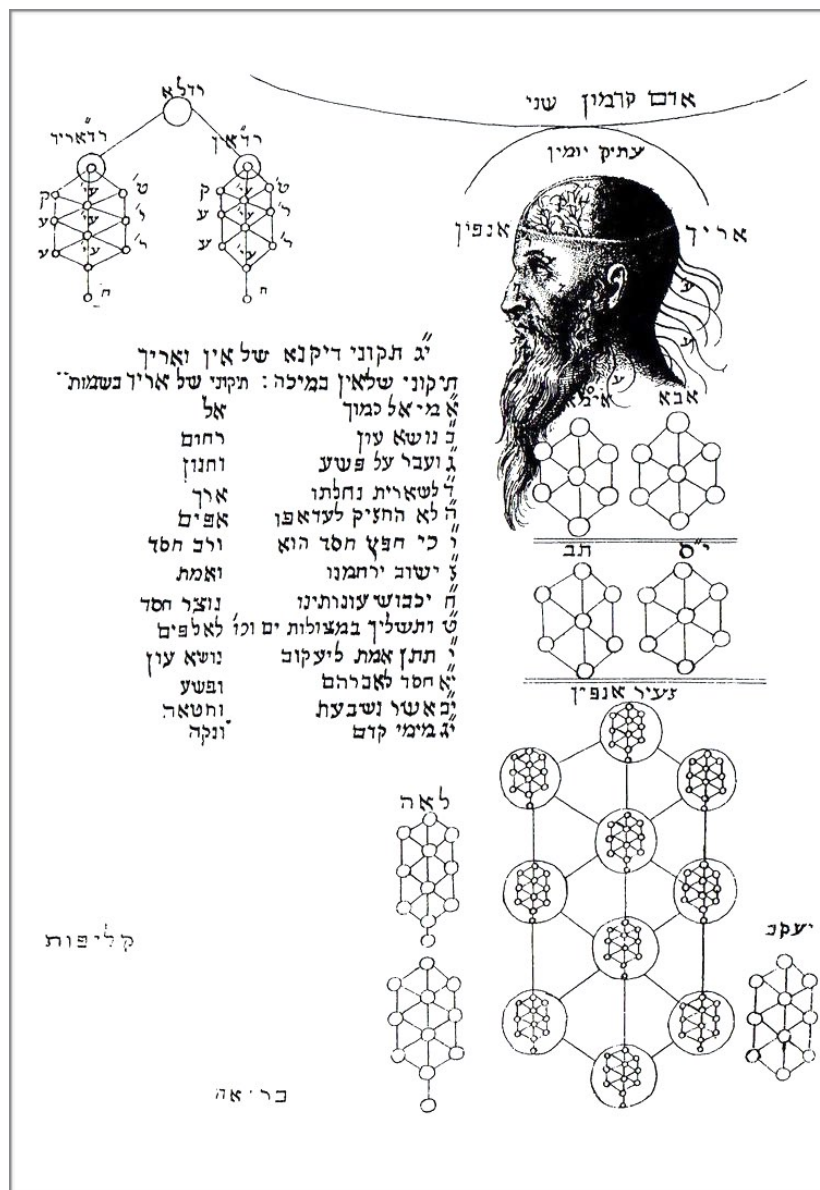


Macroprosopus; Eliaphas Levi; Transcendental Magic

¹³² This makes me wonder if he does not also represent Väinämöinen, who is also known as Calm Waters. Another of the repeated phrases in the Kalevala is "On the broad-sea's yielding bosom, Well reflected, long considered." or "Well considered, long reflected." This related to Arich Anpin or Arikh Anpin (Aramaic: אריך אנפין) whose name means "The Infinitely Patient One".

Macroprosopus is therefore connected both to 9/11 and the number 616. If we add 616 to 911, we get 1527, which was the year of the Sacking of Rome, by the mutinous forces of the Holy Roman Emperor Charles V. This means that New York City is equivalent to the Holy Roman Empire.¹³³ It would appear that the World Trade Centre complex with its seven buildings must, therefore, stand for the seven hills of Rome. Once again this takes us back to Revelations 17:9; "And here is the mind which hath wisdom. The seven heads are seven mountains, on which the woman sitteth."

The Dikna is the bridge between the Upper Realms of Macroprosopus and the Lower Infernal Realms of Microprosopus. We can see that the reflected face of the Macroprosopus is devilishly deranged in its appearance. This gives us the final piece of the puzzle to understanding the Tree of Life and Kabbalism, in general. Kabbalists believe that God and the Devil are essentially one being, or rather that both good and evil come from God and are rectified within his Total Being. In the same way that the beard is reflected in the water, we know that the Tree of Life must also be reflected.



The Beard of God *The Kabbala Denudata*

¹³³ The fact that New York is home to the well-known Empire State Building would appear to testify to this.

In the Kabbalah Denudata, we see Arich Anpin and the Beard of God. We can also clearly see how the Tree of Life diagrams are in fact made of cubes, or more precisely, two cubes stacked one on top of the other. As such, the Tree of Life is a 3-dimensional object.

It is this understanding, which provides the clue for where the 13 levels come from. Since the Tree of Life is to be viewed as two cubes seen edge on, two of its sephirot (Tipheret and Daath) must be occluding two more sephirot and must, therefore, be counted twice. The 11 original sephirot; plus the 2 new sephirot; equals 13. The fact that Daath is superimposed with another sephirot, may provide a reason why it is so often hidden from view; if the two qualities of the sephirot are in opposition, they may serve to cancel one another out. On the other hand, the importance of Tipheret, suggests that the sephiroth behind it serves to 'constructively interfere' making it more potent.

Going back to the Beard of God, I have tried to translate the text on the left hand side, with mixed results. It is clear that the thirteen points marked with quotation marks, must reference the thirteen levels of the Dikna, which we have already interpreted as the 13 sephirot. Based on my own translation, which may be sorely lacking (my Hebrew is almost non-existent) the text appears to be written in the form of a personal letter to Dikna, telling the Bearded God of the author's day-to-day struggles. The first translation I made mentioned something about a 'sheet' or a 'blanket' being ripped, which may be in reference to the shattering of the sephirot and the subsequent 'Tikkun' or sewing reparations. The line also mentions the unknown personage of 'Erich', whom I suspect might actually be 'Arich', as in Arich Anpin. The only other direct reference to the Kabbala I can find is the word 'Chesed'. An alternative translation of the letter reads, as follows;

Dikna, how are you?

I was distressed to see how the support of Erich's position was shattered

(My balance is low, Arich's sheet has been torn)

I do not know how to feed

It was necessary to have a new hustle,

Zatzner is a shadow of the oppressor

4) For the remainder of the portion of the community of Nachalaz, he did not cross the road to Tzadafim, because Hefetz, Chesed, is a stranger

May our mercy be blessed

It's hot

And factories are being used and so on

It is a matter of concern to Isaac

And he smote them, and slaughtered them

Preheat and clean

(I used Google Translate, which has recently become unreliable. I blame the rogue A.I. that is Google Translate for the errors in this.)

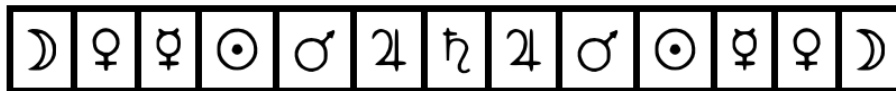
The rest of the letter seems to relate the author's daily existence. He mentions being 'distressed', not being able to eat and that he needs a new way to make money. He talks about the weather and how the factory is doing. The mention of the word 'slaughter' suggests that he might run a Kosher 'slaughter house'. There is also mention of 'Tzadafim' which might be in reference to Tzofim; a controversial Israeli settlement in West Bank.

Whatever the truth of this translation, it would appear that the Kabbalah has something to do with this 'sheet' or 'blanket' and how this relates to the 'Tikkun'. This gives me the sense that the sephirot are made from some kind of fabric or other. Could this have been the inspiration of Einstein's ground-breaking theory of the fabric of space-time? And if so, is it possible to rip through space-time; tearing a hole in it? Recently it has been discovered that tears in the fabric of space time are possible, but only on very small

scales, down at the level of superstrings. The word string here also relates back to sewing and suggests that the term 'fabric' in connection with spacetime is indeed a good analogy. String Theory states that there are six additional dimensions, plus the four of spacetime, giving us ten in total. This is remarkably similar to the number of sephiroth in the Tree of Life. The successor to String Theory, known as 'M Theory' states that there is an overarching eleventh dimension above this, which corresponds to the hidden 11th sephiroth. However, as we now know there are actually 13 sephiroth, so the analogy quickly breaks down and goes away...

The Stargate

Arich Anpin occupies the 7th and central most level in the 13 levels of the Kabbala, or The Beard of God. As such he acts as a gatekeeper between the Upper Realms of Abba Ila'ah and the lower realms of Imma Ila'ah. According to traditional astrology there are seven celestial spheres in the heavens, Saturn being the 7th. If we write out the seven planets so that they mirror each other, while keeping Saturn as the 'middle planet', we create the following structure;



The 7 Astrological planets listed in their proper order from right to left; the Moon, Mercury, Venus, the Sun, Mars, Jupiter and Saturn. Saturn is in the centre of the entire system.

This gives us the impression that there exists another Solar System exactly like our own, hidden beyond the Veil of Saturn. Like Macroprosopus, then, Saturn acts as a gateway to this other dimension, represented by the Abba (or Father Time). This is interesting when we consider the previous work done into the Hexagon of Saturn, which some people believe to be an inter-dimensional structure or portal to another Universe.



David Bowman in the presence of the Monolith. Notice how the monolith stands between two light-bearing statues of the Goddess Isis. Ordinarily we see the Veiled Goddess Isis standing between two pillars, but here the symbolism is reversed. This is the same with the Aker-Kherty symbol and is suggestive of the fact that Bowman has crossed over the horizon into a new reality.

The planet Saturn was meant to function as the gateway of inter-dimensional space travel in Stanley Kubrick's seminal movie '2001; A Space Odyssey' (1968), but the effects team had trouble recreating the rings, so they settled for Jupiter instead. In the film, David Bowman journeys to rendezvous with a black cubic alien artefact; called the Monolith. His final words; "It is full of stars" reinforce the notion of Saturn being the gateway to another Universe. But is there any scientific evidence that would back this up? Surprisingly there is and it has to do with strange ripples seen by astronomers in Saturn's rings.

Ripples in a Pond

An analysis of the Rings of Saturn, which are mostly made up of dust and rock, reveal waves moving out from the centre. These waves are produced by the rotation of Saturn's 62 moons. But a more recent finding also sees a wave moving inwards, which suggests that there is something moving inside Saturn.¹³⁴ Could a moon orbiting inside the atmosphere of Saturn itself?

Saturn is much larger than the Earth, but its gravity is only 7% greater than that of the Earth's. This means that if you weighed 100 grams on Earth, you would only weigh 107 grams on Saturn.¹³⁵ The reason for Saturn's weak gravity comes from the fact that it is made entirely of gas. We are told "the mean density of Saturn is 0.687 grams per cubic centimetre." This makes it the only planet in the solar system less dense than water.¹³⁶ In fact, if you had a large enough body of water, Saturn would float, which would be an impressive sight. Given Saturn's low density, it is tempting to think that a dense rocky moon might be able to orbit inside of it, but as we will see there is a very important physical property; called the Roche Limit that prohibits that.

In scientific terms, the Roche Limit determines the distance at which a large rocky body, like a moon can orbit another larger body without being broken up into tiny bits by gravitational or 'tidal forces'. Saturn's Rings exist inside this Roche Limit, which is why they could never retain their form as a single cohesive planetary object.¹³⁷ Only a relatively small object, like an asteroid could safely travel past the Roche Limit and enter into Saturn's atmosphere. But it would be burnt up by the friction of the atmosphere, long before it could achieve anything approaching a stable orbit inside this gaseous bulk. This rules out a swarm of asteroids within the interior of Saturn, being the cause of the inward flowing waves in the ring system.

Jim Fuller, a researcher at the California Institute of Technology is looking at the oscillations within various celestial objects, including the Sun. He believes that there exists a stationary sea of helium and hydrogen inside Saturn. Saturn is mostly made up of hydrogen and helium under enormous amounts of pressure. The pressure leads to stratification within these layers of liquid. If one of these layers was moving and the other was stationary, then this relative rotation might be producing the waves in the ring system. While this explanation sounds good, it raises a lot of questions, like how a stationary sea could exist in body which is supposed to be freely convecting and made of gas? If we return to the occult conception of Saturn essentially being hollow and a gateway to another universe, the difficulty of trying to explain how there exists a stationary liquid boundary inside the planet goes away, as we will see in the next section; called The Black Sun.

¹³⁴ <https://www.space.com/30665-unraveling-saturn-ring-mystery.html>

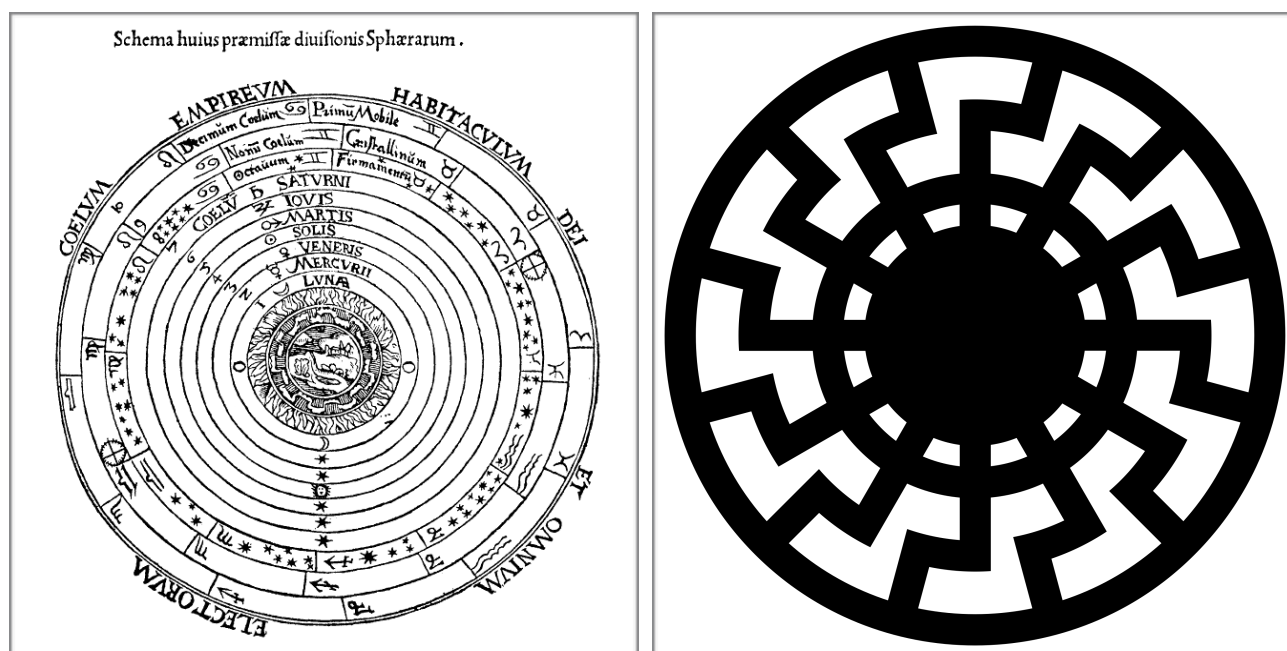
¹³⁵ <http://coolcosmos.ipac.caltech.edu/ask/112-How-strong-is-the-gravity-on-Saturn->

¹³⁶ <https://www.space.com/18479-how-big-is-saturn.html>

¹³⁷ <http://blog.hmns.org/2010/04/the-roche-limit-why-does-saturn-have-rings/>

The Black Sun

In occult terms, Saturn is called the 'Black Sun' and is furthermore considered to be the 'true sun' of the entire solar system. People wonder how the ringed Gas Giant could in anyway be likened to the radiant ball of hydrogen we call our Sun. To understand this we must understand that the Sun has always been at the centre of our Solar System, even when it wasn't. In one of his lectures, Michael Tsarion points out that even in the out-dated geo-centric, or astrological configuration of planets, the Sun was always in the centre. It took me a little while to understand what he was getting at, but if you consider that the Sun is 'in the midst' of the planets, it becomes obvious. It lies half way between the Moon and Saturn, or between the Earth and the Stars. This gives us a 3-1-3 configuration, which must be the reason why this number has an importance from an occult point of view.



The Ptolemaic view of the Universe of the 10 sephiroth arranged in concentric form, with the Earth in the centre, and the Sun in the midst of the planets. (Left) The occult symbol of the Black Sun. (Right).

After it was realised that the Earth went around the Sun i.e. the birth of the Heliocentric model, it was theorised that the Sun was also revolving around something else. This second sun was known to the alchemists as the hidden or 'Central Sun' of pure "philosophical gold." This hidden sun, or Black Sun, shone in the 'Hermetic Sky'. This is to indicate that the real sun of the occultists must be more central than our own profane sun.

Saturn as the 'Black Sun' begins to make sense, when we tie the 13 sephiroth of the Dikna to the astrological planets, which gives us a 6-1-6 configuration and places Saturn and not the Sun, at the centre of the Solar System. Or rather, Solar Systems (plural) as now we have two Solar Systems, with two Earths and two Suns, but only one Saturn, which is the gateway. This second Solar System must be a mirror universe to our own. As such it is indistinguishable from the Land of OZ in L.Frank Baum's work, which is meant to be a mirror image of our own Universe. Recall that Dorothy gets transported to Oz on more than one occasion by a storm, not unlike the storm on Saturn.

From this perspective if you were to safely travel inside the atmosphere of Saturn and surviving the crushing pressure and storms, you would emerge out the other side unscathed and in a mirror Universe to our own. In this scenario, Saturn would invert around you and the small universe inside of the planet would grow to an unimaginable size, while our own Solar System and universe would shrink back into the bounds of

Saturn. The mechanics of such a transformation are discussed in greater detail in my previous book; 'Siempre Brocade: An Excursion into Cataphysics'.

Hieros Gamos

Arich Anpin and his 'Beard of God' is associated with Saturn (Father Time), who is an old man with a long grey beard. Furthermore Saturn's broken ring links up with the Lurianic Kabbalic notion that the Sephirot are broken and have scattered their sparks throughout creation. Since the Tree of Life, which contains the sephirot can also be likened to Arin Anpin's beard, it is clear that his beard has been cut; thus severing the ties between the upper and lower realms of the sephirot. The upper realm is denoted by the Macroprosopus (or Great Work) of Arin Anpin, whereas the lower realm is denoted by Microprosopus (the Little or Lesser Work). This single observation reveals the Gnostic underpinnings of the Lurianic Kabbalistic sect, because they believe that God is the manifestation of all good and all evil on Earth. From their perspective, God and the Devil — although they appear separate — actually unite to form one being. This notion, which was shared by the likes of the Neoplatonists and the Early Gnostic Christians has been repressed by Roman Catholicism (See; the Albigensian Heresy).

The Great Work (or Macroprosopus) is a term used by alchemists of old in their search for the Philosopher's Stone. In order to complete this work, the Great Work must be united with the Lesser Work, or the Macro with the Micro; in other words, all of the sparks of God must be collected and reunited. But how is this to be achieved?

In order to make contact with the Upper Realm we must turn our minds to the Godly and Spiritual, because the upper realms are characterised by God, the Spiritual and the Eternal. Therefore, we can make contact with these sephirot by prayer, fasting, and doing good works. The lower realms are characterised by the Material, the Devil and corruption (death). So in order to make contact with the lower realms, according to the Kabbalists, we must seek to fulfil our inner-most desires, indulge sensory pleasures and commit unspeakable acts. Only by holding true to the dual principles of the Upper and the Lower Realms can we hope to reunite all aspects (or sparks) of God into a single continuum, they say. Good works (or the Great Work) are a condition obtained by adherents to the precepts of any world religion. So it was clear that if the Kabbalists wish to reunite the sparks of God, their time would be better spent if they focused on the Lesser Works i.e. on immoral action and sense gratification.

For this reason, the Lurianic Kabbalists indulged in Hieros Gamos, or the Union of the Bridal Chamber. This is a sexual ritual where a woman's body serves as an altar of worship, or is worshipped as a divine being. Over time, this practice developed into a no-holds bar orgy, where practitioners sharing their wives with one another. When news reached the Catholic Church, it cemented Gnosticism as a heresy. The Lurianic Kabbalists found this new found attention unwelcome, but they justified their activities to themselves under the auspices of 'restoring order to the Universe'. The attention did not deter them from their activities; if anything, it only served to make them more daring. The stage was set for the Lurianic Kabbalists to move out of relatively harmless and hedonistic phases of communal sex and into much darker territory.

If Christians believe themselves to be good and to follow the right path, then what better way to do evil was there than to flaunt their beliefs? And what better way to do this than to desecrate a consecrated host, which was literally believed to be the body of Christ? Host desecration was already an established practice amongst Jewish people during the Middle Ages, who resented Christianity and the Holy Roman Empire for the dissolution and negation of their former belief systems and religious way of life. The Jews were accused of attending Communion and of pocketing the host to be used in a ritual inversions of the Christian ceremony, known as a Black Mass.

The Black Mass (or Satanic Mass) was popularised in 19th Century French Literature, in particular by J.K. Huysmans' *La Bas*. It shares some elements of Hieros Gamos, in that the role of the altar is usually taken up by a naked female. During the ceremony, stolen hosts would be dipped in menstrual blood, or semen. They would spit on and cast all kinds of vile curses upon it. Satan would also be praised, as the inverted symbol of Christ, in these Black Masses. But from the perspective of the Lurianic Kabbalists involved, this would all be to a good end, because they were worshipping God's other half. From out of this belief, it can be assumed that other practices, like ritual child sacrifice was thereby practiced and justified.



New Skin For an Old Ceremony

The cover of Leonard Cohen's album; *New Skin for an Old Ceremony* is a reworking of a 16th century woodcut depicting the Hieros Gamos from the *Rosary of the Philosophers*. This is further evidence of Leonard Cohen's interest and involvement with Lurianic Kabbalist practices. A 'New Skin for an Old Ceremony' paraphrases Jesus's cautionary words not to pour new wine into old wine skins, suggesting that the Kabbalists are attempting to 'reinvent' themselves with respect to the teachings of Christ.

The Old Gods

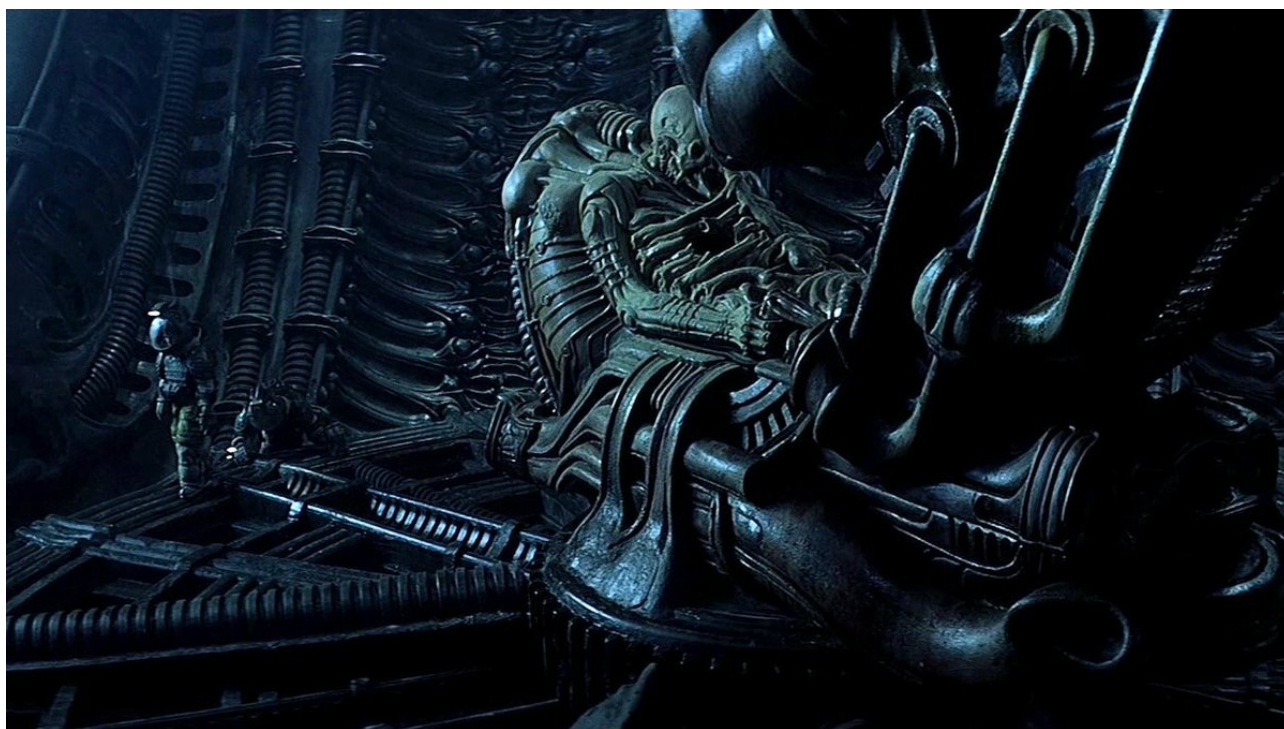
Another ground-breaking science fiction movie is Ridley Scott's *Alien* (1977). The story follows the demise of the crew of the commercial-towing vessel *Nostromo*, as it returns from an off-world mining expedition. They pick up an unknown transmission of

alien origin and are obliged to investigate. The signal is coming from a planet called LV-426, which is a reference to Leviticus Chapter 4: 26;

And he shall burn all his fat upon the altar, as the fat of the sacrifice of peace offerings: and the priest shall make an atonement for him as concerning his sin, and it shall be forgiven him.

The theme of animal sacrifice for the appeasement of God is in connection to the God-like aliens called 'Engineers' (or Space Jockeys). In the movie, the Engineers create a biological weapon with acid for blood that gestates inside a human host. This theme is part of the Lovecraftian mythos of the Elder Gods returning to Earth to wreak havoc on their failed creation.

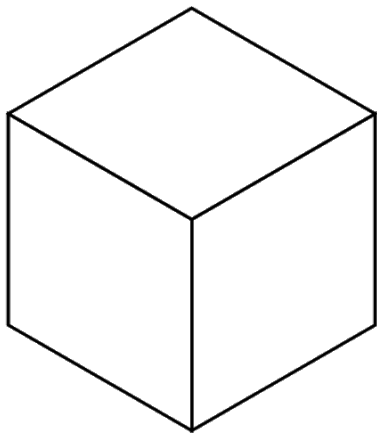
The movie contains other possible riddles including the name of the Ship's Science and Medical Officer Ash. It is later revealed {Spoilers: Contains Spoilers} that Ash is in fact a robot, or android. Ash's name might therefore be an acronym for; Automatic Synthetic Humanoid (ASH). {/Spoiler}



Space Jockey scene from inside the alien ship; Alien (1977)

In the sequel *Aliens* (1988) directed by James Cameron, the name of the alien planet is changed to LB426, which could be reinterpreted as the "L Before 26". There are 26 letters (L) in the alphabet, so; the Letter Before the 26th is the 25th letter or 'Y'. What is the significance of 'Y'? Could it be in reference to the 'Y' chromosome, which characterises male DNA? And if so does this mean that men are the result of God's tampering with the human genome and that men are therefore the aliens, in a sense? Given the vague feminist sentiments of the movie it is, at least one possible interpretation.

The reference to 'Y' chromosomes turns up again in the third instalment of the franchise *Alien 3* (1992). Lt. Ripley's escape pod along with a number of other passengers crash lands on Fury 161 a former penal colony for XYY inmates. The XYY refers to a genetic syndrome in which a male has an extra 'Y' chromosome, making him more aggressive and within the context of the movie, more alien.



In numerology, the letter 'G' stands for the number 7, but so does the letter 'P' (16) and 'Y' (25). Therefore, the letter 'P' and 'Y' are just as valid as Masonic ciphers as the letter 'G' and it stands to reason that Yale and the SBT are therefore founded on the principles of Freemasonry. Furthermore, the letters 'GYP' form the central letters of the word 'Egypt' = $7+7+7+(2+5) = 4 \times 7 = 28$ suggesting a connection with a lunar deity.

The letter 'Y' is contingent with the cubic stone, as well as with the 'Y' logo of Yale University, the homestead of the Skull and Bones Fraternity. The 'Y' also relates to the triformis of the Hecate symbol. Hecate is the Goddess of Crossroads, representing a fork or branch in the road. This bifurcation reveals the Goddess to have two sides to her character; both light and dark. Traditionally, in the Occult world, a magician or mage can choose the Righthand Path to "light and truth" (the motto of the Yale University) or the Lefthand Path, which leads to darkness and deception (the Skull and Bone Fraternity). Hecate already functions within the darker side of another trium of Goddesses, including; Persephone and Artemis. This reveals the theme of recursion within Hecate; as we can first chose Hecate, the darker of the three options and from there chose the darker side of Hecate herself.



Dream sequence from Norah Jones' video 'Chasing Pirates'.

This theme of recursion is a constant in Kabbalistic thought. We see it particularly in the diagrams of the Tree of Life, where the ten sephirot are contained concentrically within themselves. It is also present in Norah Jones 'Chasing Pirates' video with the ship in the bottle and the bottle in the ship (her apartment block). In fact this is a double recursion because the sephirot can be thought of either as a glass vessel (a bottle) or a sea-faring vessel (a ship), so it is a vessel in a vessel. We see it in the movie '9', where the tripartite structure of the Talisman has tripartite screws. We also see it in the Metatron's cube; which is a cube within a cube (or hypercube). This nesting of worlds within worlds is isomorphic with Russian dolls, where one doll fits inside another. This method of recursion is used in psychological operations to break a person's mind, particularly when mind-altering drugs are involved. It is also used in ceremonial magic; 'The egg in the nest and the nest in the tree and tree in the hole...' and so on.

Certain of the Kabbalists have chosen the Lefthand path to reunite the sparks of the Sephirot, but is this a valid method of restoring balance to the Universe? I would argue not. In my view, the two opposite sides of God have already been united in the form of Jesus Christ. While I don't expect the Kabbalists to be on board with this theory, there are very good scriptural grounds for believing this. For starters, Jesus refers to himself as 'the Morning Star'. Originally the Ancients thought that the Morning Star and the Evening Star were two different entities. Only later did they discover that they are both the same planet Venus. According to Sumerian thought, the Earth is the 7th planet, which makes Venus the 8th. From a numerological perspective, the name 'Jesus Christ' is equal to 888 and Jesus is further linked to the number 8, by the 8 beatitudes (See my book; *Siempre Brochade; An Excursion into Cataphysics* for more on this). We know that the Morning Star is Venus, also known as Lucifer. So, Lucifer is Jesus. He is also its opposite; the Evening Star, which means that both sides of God are reconciled within the form of Jesus Christ.

The Global Village

M. Night Shayamalan's 2004 movie *The Village* is a strange tale about a small community of early Pioneer Era settlers struggling against a bizarre menace that dwells in the surrounding forest area abducting children. The movie is often criticised for have an overly elaborate plot twist that defies the reasonable expectations of the viewer. While this may be true, I personally liked the movie and if you haven't seen the film yet, I advise you to do so as there will be spoilers, in this section. The 'plot twist' reveals that the 'settlers' were actually a group of parents who were concerned about the social ills of modern life and rallied together to build an isolated community within one of Americas National Parks. In order to keep their children from venturing outside the confines of the Village and learning the truth, they invent a story about beings that live in the forest and feed on children. The creatures are said to be large monsters who wear bright red robes and have long, branch-like claws.

The odd thing about this movie is how much it relates to research done by David Paulides into a bizarre spate of missing persons cases clustered in and around US National Parklands. David Paulides was working as a detective for the Vice/Intelligence unit of the San Jose Police Department, when he was approached by a park ranger who was concerned about the disappearances. In response, Paulides made a freedom of information request to the park services for all missing cases dating back as far as records began. The Park Services replied that they would be only too happy to do so, provided he furnish them with the fee of over one million dollars... The fact that the Park Services would request this sum proved to Paulides that there was something in their records that they did not want to reveal to the general public. Eventually, Paulides was able to get hold

of these records, which revealed 411 missing persons cases in National Parks going all the way back to the 1940s.¹³⁸

While this might not sound like that much, over the span of 70 odd years or more, it is not the quantity, so much as the bizarre circumstances surrounding their disappearances. Children would be walking a long a trail with their parents, perhaps lagging behind or running ahead. The parents may have only lost sight of their child for a split second, but in that blink of an eye, their children had vanished; leaving no trace. In some instances, the body of the missing child would be located — often in inaccessible areas within the Park — after lengthy and exhaustive searches, if they were recovered at all. Two year old David Scott, was found over several mountains each 3,000 feet in height; his dead naked body was sequestered behind a boulder. It was the opinion of the law enforcement officers on the scene that it would have been impossible for this child to have gotten to that location by himself. Another was found high up on the ledge of a mountain with no explanation of how he had gotten there. He could not have climbed up there himself, as he was only four years old. The child was found naked, with his clothes folded neatly beside him.

Paulides appeared on the Coast to Coast Radio Show to discuss his findings and what he told them makes for terrifying and yet captivating listening. He does not provide an explanation for the disappearances, but he does list several linking factors between the cases. One of these is that most of the children were wearing some kind of bright clothing when they went missing. This links back to the 'The Village' where the villagers are forbidden to wear the colour red, as it attracts the creatures from the forest. Paulides rules out a number of possible explanations such as negligence on the part of the missing individual; this can be ruled out because — as stated earlier — the children often vanished within a very small radius of their parents and certainly within earshot of their parent's calls. He also rules out the possibility that they are the result of animal attacks; the folded clothes alone dispute this fact, as well as the lack of any identifiable claw or tooth marks on the recovered bodies. A human perpetrator was also ruled out, as the *modus operandi* remained consistent over a protracted period of time, too long to be the work of a single individual. The possibility that it is the work of a string of serial murderers, like in the case of copy-cat killings also seems unlikely, by virtue of the fact that the cases were never publicised in the media, as being the work of a serial killer, so there was 'no-one' to copy.

While Paulides never explicitly states what he thinks is behind the disappearances, it is clear that the only solutions to the problem lie in the area of the supernatural or cryptobiological. Paulides work into the Bigfoot phenomenon suggests that his own personal beliefs lie in this direction. It seems logical to assume that the disappearances are the result of some creature that is very large and moves very fast. The chilling implications of this would make me think twice about ever visiting a National Park again. I imagine a way to protect yourself from such attacks is to avoid wearing bright clothing, If you do find yourself in such a situation, try turning your clothing inside out. This was a technique Irish people used to ward off abductions by Faery Folk and it could therefore be applied in this case.

All the elements presented here to do with National Parks, strange creatures, and the missing children appear in jumbled up form in Shyamalan's movie *The Village*. How is it possible that Shyamalan was able to create a work with so many parallels to the research done by Paulides, years before that research was even made public? Was it simply coincidence? A lucky guess? Or something else?

More strange parallel occur between the monsters in *The Village* and the mythical figure of Santa Claus. Like the monsters, Santa Claus serves as a cautionary tale to regulate children's behaviour. A child that is good gets a present, while those who are

¹³⁸ This number was revised to upwards of 1100 in 2014.

naughty get a lump of coal. Santa Claus also wears bright red colours and his surname 'Claus' is pronounced 'claws', which are the main weaponry feature of the monsters in Shyalaman's movie. This monstrous version of Santa Claus links to the recent resurgence in popularity of a figure called Krampus, who is known as 'Santa's Shadow'. Like the inverted Tree of Life, Krampus embodies everything that Santa Claus is not. He is cruel and evil and instead of bringing toys to children on Christmas Day, he gathers them up into his sack and takes them away, never to be seen again. The word Krampus itself means 'claw'.

Some researchers like to link the story of Santa Claus to the planet Saturn by way of the Ancient Roman Saturnalia Festival. Like Christmas, Saturnalia took place in December and involved gift giving. Some people believe that these 'Saturn Worshippers' are still operating today and refer to them as 'The Cult of Saturn'. The remit of the Cult of Saturn is rarely defined, but their alleged control over world affairs is evidenced by large black cubes which appear in many different locations wherever power is concentrated, such as Universities and Capital Cities. At the very least, it is used as evidence of 'global occult worship'.



Given the relationship between Saturn, Krampus and missing children it would appear that this group is probably deeply involved in child trafficking rings, sex and prostitution. In 2018, it was discovered that Harvey Weinstein used a private intelligence agency called 'The Black Cube' to keep tabs on all of the actresses who he had under his pay role. The Black Cube agency has link to the Israeli Mossad.

Another example of this 'Cult of Saturn' symbolism referenced by researchers are *tefillin*, which are black cubes that Gaza settlers and devout Hassidic Jews wear on their heads. These boxes usually have the letter 'Shin' emblazoned on them and are said to contain prayer scrolls written in Hebrew. It is regrettable, though perhaps unsurprising that all of this should link back to Jewish culture and influences.



Tracerboards

The relationship between the moon and keys from Terry Gilliam's *Twelve Monkeys*, suggests that the moon is a lock. This links to the idea that the moon is some kind of artificial satellite that is set up to create an energy barrier to keep humanity grounded and quarantined on Earth. So how do we go about opening this lock? One of the key features of the moon is its four phases; new moon, waxing, full moon and waning. These four phases were often associated in alchemical lore with the four elements, the four cardinal directions and the four fixed signs of the Zodiac. These four elements are collectively known as the four watchtowers. According to John Dee, these watchtowers sit on the four corners of a board. Now where do we expect to see four towers on the corners of a square board?

That's right; a chessboard. The game of chess has four castles (or rooks) that travel in straight lines across the board and are able to change places with the King. The word rook comes from the Persian word *Rukh*, meaning chariot. In India it is known as an elephant (like the four elephants that hold up the anachronistic model of the Flat Earth). In places like Romania and Russia, they are referred to as ships; a possible reference to the four trade winds and the four high seas. If the elements of a chessboard is equivalent in some way to the phases of the moon, then the entire board may relate to a lunar calendar of some sort. Chessboards are very similar to the tracerboard of Masonic lore, which is a Kabbalistic organisation. A chessboard has 64 squares; 32 white and 32 black. The colours black and white, equate to night and day. A day and a night in terms of the lunar cycle, as we know, lasts 28 Earth days. If we multiply 28 days by 32 we get 896 days.

This number, it just so happens, is important to the Freemasons. If we take the Freemason Magic Square, which is a particular version of the Order 3 Magic Square and superimpose the Masonic symbol of the square and compass over it, we see that the numbers 8, 9, and 6 are highlighted. 896 days is equal to 2 years and 166 days. Does this figure hold the key to opening the Moon Gate? I'm not sure, but it is interesting, nonetheless. Recently (March 2018) I had a dream of the path our Solar System takes as it orbits around the Milkyway galaxy. Contrary to expectation, our solar system does not rotate at the same speed of the rest of the galaxy. Instead it travels slightly faster. The result of this is that every 100 million years or so, our planet and our solar system passes

through one of the five arms of the Milkyway Galaxy. It occurred to me in the dream that the entire configuration of the Milkyway Galaxy is like a chessboard, with our solar system like a chess piece; perhaps it is a king or a pawn (God only knows). The arms are like the white spaces on the chessboard and the gaps in between are symbolically like the black squares.

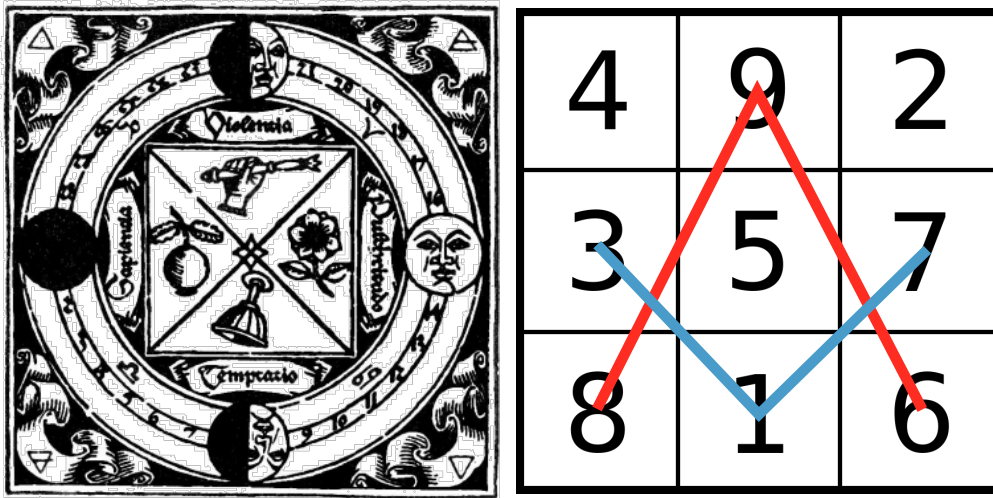
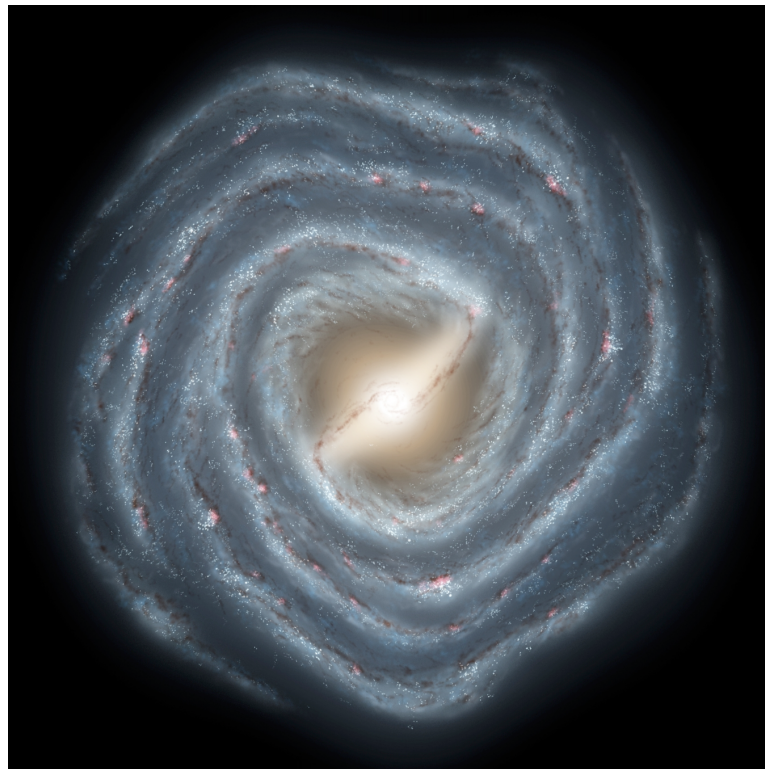


Illustration to W. B. Yeats' *A Vision* (1925) of the four phases of the moon (Left). And the Masonic Magic Square with the Masonic Seal overlaid to reveal the numbers 896 and 317.

Now you might think that the galaxy is a poor representation of a chessboard, since our galaxy is described as spiral galaxy and a chessboard is decidedly square. But recently it was discovered that the arms of the Milkyway do not sweep outward like a spiral. Instead they are bent at right angles. This leads us to the conclusion that the Milkyway galaxy looks like a swastika or manji symbol, which is geometrically a much more square configuration.



Given this information it is clear that our galaxy looks more like what is pictured above, than the usual spiral/circular shape, we are more accustomed to seeing.

Sumerian Cycle

In about 1000 BC, the Babylonians invaded Israel and destroyed the original Jewish temple. From there the Jews, as decreed by God, were taken into slavery and forced to live in Mesopotamia, the homeland of their captors. George Adam Smith in his book 'The Chaldean Account of Genesis' notes the similarities between Babylonian mythology and the Biblical account of Genesis and suggests they might have a similar origin.¹³⁹ Both the Hebrew and Babylonian account begin with God fashioning the land and the sea, animals and man. Smith also makes reference to the phrase "And he saw that it was good" which has parallels to the positive light God viewed his creation in the Babylonian story. Elsewhere, we see Ninhursag, the Goddess of Life and Fertility. She heals Enki's sore rib and uses it to conceive a daughter Nin-ti ("The Lady of the Rib"), a story which has echoes of Eve's conception from Adam's rib.

These similarities do appear striking and make us wonder if the early Israelites were influenced by the Babylonians when writing their account of Genesis. Indeed, Abraham himself was said to have come from the city of Ur in Mesopotamia, so perhaps it was he that brought the story of the creation of the Earth and the tale of the rib, which passed down through the generations. Either way, it is clear that Exodus and later histories like 'The Book of David' tell of the unique and genuine history of the Israelite people. Furthermore, because so many motifs tend to reoccur in mythologies from all over the world, there is no concrete way to prove that the account in Genesis is not an original work, in the way that we usually think of it.

In the Book of Jeremiah, Hanamel was Jeremiah's nephew. Jeremiah is said to have bought a field from Hanamel for 17 shekels, thus foreshadowing the return of his people out of captivity from Babylon. The deed of the field was meant to signify the Jewish claim of ownership over the land of Israel. The word 'mel' can stand for 'king' in Hebrew; so, Hana-mel could be translated as King Hana. Strangely enough there was an Assyrian king named Hana who lived and ruled Mesopotamia circa the time of Abraham.¹⁴⁰ King Hana is one of the "seventeen kings who lived in tents". This sets up a strange loop between the Babylonians and Israelites. But did King Hana and Abraham really live around the same time?

According to Sumerian records, King Hana reigned for eleven years (from c. 2296 BC to 2283 BC). Abraham was said to have been born 300 years after the flood,¹⁴¹ which would make his birth around 2050 BC, or sometime during the reign of Hanamel's successors Zuaba and Nuaba. This means that it is likely that Abraham would have known the figure of King Hana; either directly or indirectly. More than a thousand years after Abraham's departure from Mesopotamia, his descendants would be forced to return, but not before having their stake to the land of their birth witnessed by another Hana(mel); this time Jeremiah's nephew.

In light of this odd coincidence, it is not inconceivable that the each of seventeen shekels; used to secure the field from Hanamel, represent one of the seventeen tent-dwelling kings of Assyria. King Hana was the tenth king of seventeen, making Hanamel himself associated with the number 10, or the tenth Sephirot Malkuth (Melkuth). What I think this shows is that the manifest destiny of the Jewish people has for a long time been bound together in a cycle with the former Empire of Babylon. This linkage is, perhaps, still

¹³⁹ <http://www.sacred-texts.com/ane/caog/caog08.htm>

¹⁴⁰ [https://en.wikipedia.org/wiki/Hana_\(Assyrian_king\)](https://en.wikipedia.org/wiki/Hana_(Assyrian_king))

¹⁴¹ <https://christianity.stackexchange.com/questions/3603/when-was-abraham-alive>

visible today when we consider the threat posed by Iraq, Iran and Syria to the sovereignty of the Israeli people, and perhaps — more accurately — the threat they pose in return.

Revelations

I recall once having a discussion with a friend of mine about the prophecies in the Book of Revelation and he warned me not to get too involved in its interpretation.¹⁴² Be that as it may, I would like to continue on from our discussion of Revelations in the previous section, and examine — in more depth — one of the chief prophecies; the Beast Out of the Sea. The Beast, it is said, will be given dominion over the Earth, and will rule for 42 months; blaspheming the Lord and persecuting his holy people (Christians). In Chapter 13:1-2, we read;

... And I saw a beast coming out of the sea. It had ten horns and seven heads, with ten crowns on its horns, and on each head a blasphemous name.¹⁴³ 2 The beast I saw resembled a leopard, but had feet like those of a bear and a mouth like that of a lion...

It has been noted that the description bares much in the way of similarity to the four beasts spoken of in The Book of Daniel. In Daniel 7, we read an account of Daniel's vision;

"... In my vision at night I looked, and there before me were the four winds of heaven churning up the great sea. 3 Four great beasts, each different from the others, came up out of the sea. 4 "The first was like a lion, and it had the wings of an eagle. I watched until its wings were torn off and it was lifted from the ground so that it stood on two feet like a human being, and the mind of a human was given to it. 5 "And there before me was a second beast, which looked like a bear. It was raised up on one of its sides, and it had three ribs in its mouth between its teeth. It was told, 'Get up and eat your fill of flesh!'

6 "After that, I looked, and there before me was another beast, one that looked like a leopard. And on its back it had four wings like those of a bird. This beast had four heads, and it was given authority to rule. 7 "After that, in my vision at night I looked, and there before me was a fourth beast—terrifying and frightening and very powerful. It had large iron teeth; it crushed and devoured its victims and trampled underfoot whatever was left. It was different from all the former beasts, and it had ten horns. 8 "While I was thinking about the horns, there before me was another horn, a little one, which came up among them; and three of the first horns were uprooted before it. This horn had eyes like the eyes of a human being and a mouth that spoke boastfully.

It is said that this vision describes for rulers of Earthly kingdoms who are standing against God and his divine rule. Three of these beasts are said to have ruled on the Earth already, with the fourth beast yet to come. In John's account of Revelations it appears that the four beasts of Daniel's nocturnal vision have been amalgamated into one single entity. The four beasts; the lion, the bear, the eagle and the leopard are each represented in the two visions. These might conform to the four elemental spirits; fire, earth, wind and water, respectively. But it is the vision of the ten horns, which interests me the most.

¹⁴² Perhaps, he reasoned, if my interpretation appeared sound and logical; it would bring about the end of the world.

¹⁴³ This verse has echoes of the Golem.

The ten horns are like the ten sephirot of Kabbalism. We see that three of these horns are removed, which must conform to the shattering of the Sephirot. These three horns must also relate to Kether, Binah and Chokmah, or the three alchemic principles. The eleventh little horn that arises out of these might be Da'ath, the hidden Sephirot that leads to the Abyss and Chorazon. Chorazon is mentioned in Enochian Magic as well as in Crowley's work. His name may link him to Chronos (Saturn/Time) and to the Spanish word 'corazón' meaning heart; Saturn therefore is the heart of the Solar System.

I believe, therefore, that the threat spoken of in both the Book of Daniel and Revelations are members of the Lurianic Kabballic sect who have risen to power and are steering political and economic events, however they wish. The time frame of 42 months of their reign is misleading, just as the six days of creation were also intentionally misleading. In alchemical texts whenever you see an instruction which asks you to heat something for 'x' number of days, you must always multiply this number by 10. If it is written in terms of weeks, then you must multiply by 100. So, 42 months is 168 weeks; multiply this by 100 gives us; 16,800 months, which is 1400 years. The Talmud has been with us around that long, assuming that the Kabbalah is at least as old, then the oppressive, superstitious age of the Kabbalists may be drawing quickly to a close...

12 Beast Monkeys

There are many overt as well as subtle references to the Book of Revelations in Terry Gilliam's 'Twelve Monkeys' (1995). First, there is the lecture that the psychologist Kathryn Railley (Madeleine Stowe) gives in which she starts off quoting from the book of Revelations. Later on when she is interviewing James Cole (Bruce Willis) at a mental asylum, we see "... patterns, the key is in the second set of horses" written on one of the whiteboards behind her. This may be a reference to the horses, or horsemen of the Apocalypse. If the first set is famine and war, then the second set might be pestilence and death, which are both strong themes in the movie; however, this is not the traditional order the horses are supposed to appear in, so it remains unclear. Perhaps it is referencing James Coles ability to move backwards in time.



The four 'beasts' seen at the start of Twelve Monkeys (1995)

The best example of a biblical reference, however, comes at the start of the movie. James Cole (J.C.; Jesus Christ) is wandering around the frozen wastes of New York City, when he first encounters a bear, then (a statue of) an angel, then some birds; an owl and finally a lion. When all four of these elements are taken together, we appear to have a good description of the four beasts of Daniel's dream and the Beast of Revelation. The bear refers to the "second beast, which looked like a bear", the angel refers to the transformation of the first beast whose "wings were torn off and... stood on two feet like a human being, and the mind of a human was given to it." The birds and the lion refer to the first and third beasts, which "was like a lion, and it had the wings of an eagle." So it would appear that the movie is predicting that the Beast of Revelations will make its appearance in New York City.

If we think back to September 11 2001, we have three towers; WTC 1, WTC 2, and WTC 7, which are like the three horns of Daniel's dream. These three horns were ripped out and replaced with a single tower. Therefore, it would appear that some great leader will speak boastfully from this vantage point, although that remains to be seen. Alternatively, the little horn could be in reference to the bullhorn speech George W. Bush gave, when he stood at the wreckage of Ground Zero on September 14 2001 and proclaimed; "I can hear you, the rest of the world hears you, and the people who knocked these buildings down will hear us all soon..."

If that's the case and George Bush represents the Beast of Revelations then we appear to already be living in the post-apocalypse. Assuming that the 42 month time frame is to be taken literally in this instance, then counting 3 years and 6 months from 14 September 2001, we get 14 March 2005. On this day, the Cedar Revolution took place. Over a million Lebanese marched in the streets to demonstrate against the Syrian military presence in Lebanon, and against the government, following the assassination of Prime Minister Rafik Hariri in a fire bomb attack. The Cedar obviously refers to Jesus Christ, who is the Ancient of Days (according to some interpretations). But what this really has to do with anything pertaining to the prophecy is a wholly different matter. In Daniel 7:11-12 we read; "Then I continued to watch because of the boastful words the horn was speaking. I kept looking until the beast was slain and its body destroyed and thrown into the blazing fire. (The other beasts had been stripped of their authority, but were allowed to live for a period of time.)"

It would appear that the Little Horn begins life as George W. Bush and ends it as Rafik Hariri. The Cedar Revolution was only the beginning of the assault on Syria, which kicked into full gear with another 'Civil Uprising' on 15 March 2011, six and a day since the Lebanese one. The conflict is still on-going in Syria, but it is clear that Bashar-al-Assad, while being constantly embattled, has managed to retain a hold of power, for now. Unlike those who funded the rebels; Barack Obama, Hillary Clinton and the rest of the Democrat Party, who — in a dramatic defeat — lost nearly all the power they had in the face of the social reforms brought in by President Donald J. Trump.

XII

Long ago...

“... in a Galaxy far, far away.” As soon as anyone hears those words they instantly think ‘Star Wars’. Such is the enduring legacy this franchise has stamped itself on our minds; for better or worse... But did you know that the Star Wars Trilogy (both of them) is actually an allegory for the political and religious history of the Jewish people, told by yet another Jew; George Lucas? In the story, the Jewish diaspora take up the mantle of the Lightside of the Force, as represented by the Jedi; a quasi-religious order of warrior monks, while the Empire and the Sith lords of the Darkside represent Christianity and in particular Roman Catholicism. Proof of this allegory can be found in the backstory to the military leader of the Empire and Sith Lord; Dark Vader, as told in the first three movies. Vader was originally Anakin Skywalker, a talented Jedi believed to be the prophesied one who would ‘restore balance to the Force’. Anakin begins to experience prophetic dreams of his wife and children dying in child birth and his fears that this will come to pass are ultimately manipulated by Senator Palpatine, to turn him finally to the Darkside.

This story, with some quite major embellishments, closely mirrors how the story of Jesus Christ must be viewed from a Talmudic perspective. The Jewish people have been patiently awaiting the coming of their Messiah for thousands of years. Biblical prophecy states that he will be a descendant of David and a Great Military leader who will lead the Jewish people to victory and to peace. When Jesus arrived in Israel, he cautioned the Jews to have restraint and to obey the occupying forces of the Roman Empire. But the Jews would not listen and they had Pontius Pilot sentence him to death on the cross. Neither did the Jews listen to Jesus’s words, when he spoke of the Temple saying; “Not one stone will be left standing.” Instead, when the time came they attacked a Roman fortress in Israel and massacred the guards.

The Roman Empire’s response to this rebellion was swift and brutal and in 70 AD they raided Bethlehem and destroyed the Temple, scattering the remaining Jews to the four corners of the Earth, just as was written. This same story is seen in Star Wars, where the Senator Palpatine (A.K.A. the Sith Lord Darth Sidious) commands an army of clones to attack the Jedi, similarly scattering them to the four corners of the Galaxy. It appears as if the prophecies were incorrect, the Messiah who was supposed to restore order and lead the Jews (Jedi) into the promise land has turned his back on his people and assured their destruction. How could this be? In order for the Jewish people to continue to have faith in themselves and in their future, they needed a new myth; *A New Hope*.

This hope came about with the Kabbalistic concept that there was not one Messiah, but two; the twin Josephic and Davidic messiahs of the Gaon of Vilna Secret Teachings.¹⁴⁴ The Davidic Messiah is Luke Skywalker, while the Josephic Messiah is Princess Leia, as he is able to take on any form he chooses. Symbolically, I believe the source of these twin story comes from the Aker symbolism. Again and again we see, this symbolism of the twin lions or Gods facing one another. In Mary Beard’s book ‘Civilisations: How Do We Look / The Eye of Faith’, we see an illuminated manuscript of the Ten Commandments written in Hebrew. For the Second Commandment, we see a picture of two men facing each other under the Tree of Knowledge. Beard herself states how inexplicable it appears. The Second Commandment is ‘Thou Shalt not have any graven images before me.’ I now believe that what is being stated here is that you will not invent a partner for God that exists on equal footing with him. The invention of a twin for the Messiah is therefore in contravention of God’s Second Commandment and an unholy abomination before God.

¹⁴⁴ <http://www.cityofluz.com/josephic-messiah/>

If we examine the sequence of the Star Wars trilogy, we see that it begins with a victory by the Jedi forces and the rebels against the Empire. In the second movie, the Empire (literally) Strikes Back and in the final film we have the response or the Return of the Jedi. Since we know that the Empire is meant to represent White Christian culture and the Jedi are the Jews, it is obvious that the Jews are very much interested in perpetuating a war against us. While most Christians do not see themselves as being at war with Judaism, it is clear from the subtext of these films that the Jews clearly do see it that way. They wish to take revenge for what they perceive as past transgressions and secure a place for themselves at the highest levels of society.

While it is perfectly understandable for a group of people to seek a level of status for themselves, by which they can feel safe and secure, this should not be undertaken in a way which seeks to do harm to the host nation. If you are conducting a war against your host nation, without them being aware of it, this is a highly dishonourable and potentially dangerous course of action. The fact that this war is being conducted in such a secretive and underhanded manner, I think, is evidence both by the subtext of the Star Wars movies, as well as by the motto of the Israeli Secret Intelligent Service (ISIS/Mossad); “By way of deception thou shalt do war”.



Luke Skywalker faces down his nemesis Darth Vader from 'The Empire Strikes Back'. The blue and red lightsabers were thought to delineate the light and the dark sides.

Finally, I think it is interesting that so many White people, who have fallen away from Christianity and become atheists, should identify with the characters and stories of the Star Wars trilogies. Fans of the series appear to take it so seriously that it has become almost like a new religion for them — indeed 'Jediism' is a registered religion now. What interests me most about this phenomenon is the fact that some of these people have neglected their own spiritual and cultural foundation, which speaks of redemption and life-ever lasting in Jesus Christ, for an inferior, shoddy imitation. They have forgotten that the foundation of West's culture and moral code is to be found in the New Testament Bible. Instead of going to the cinema trying to recapture the illusionary magic of their youth, they would do better to examine the story of the Bible with new eyes and see that it is a

prophetic work which speaks of a Chosen One, sent by an Inter-dimensional entity to destroy the Evil One on Earth.

When you tell any of this to people who are fans of these movies they become extremely irate and defensive, because they have come to see everything in terms of 'black and white' or 'light and dark', just like in the movie.

The reason why the Star Wars franchise is now stagnating and alienating so many of its former fans with movies like *The Last Jedi* and *Rogue One* (along with a host of other sequels and prequels) is precisely because of this 'black and white' dichotomy. There is no way for them to develop the story and 'tell the truth'. In this way, the Jedi can never be seen to do wrong and the Empire can never do anything right. Under this incredibly stifling restriction, the narrative of Star Wars runs out of steam and becomes deadlier than death itself.



Jesus Christ with the familiar red and blue light, revealing that — once again — he is the Unifier of opposing forces i.e. the Alpha and the Omega.

The Fountain

The 2006 movie 'The Fountain' by Darren Aronofsky is actually three films in one. The main focus follows Tom Creo (Hugh Jackman), a modern-day doctor who is trying to find the cure to the terminal cancer eating away at his wife, Izzi; played by Rachel Weisz. While she lies dying in bed, Izzi pens a book called 'Fountain'. In the story, a 16th Century conquistador named Tomas Verde travels to South America, by order of the Queen, to find the Tree of Life, that grants immortality. Along the way he finds a Mayan dagger with three small holes in the hilt, surrounding a fourth larger hole. He is mortally wounded along the journey, but manages to find the Tree of Life before he succumbs to his injuries. He then holds up the dagger to the sky and sees that it lines up perfectly with a nebulous group of stars known as the Trapezium, in the constellation Orion. According to Mayan lore, this nebula is called 'Xibalba' and it is the afterlife that the souls of the dead travel to. Oddly enough, the Ancient Egyptians also held to the belief that a Duat (or gateway to the Afterlife) exists in the Constellation Orion. How is it that these two disparate cultures share such similar beliefs?



The Mayan dagger from Darren Aronofsky's 2006 movie 'The Fountain'.

Xibalba roughly translates as the 'place of fear' or 'the awesome place'. Another reading takes the root word 'Xib' meaning God and the suffix 'alba' which means 'white' in Gaelic to produce "White God". Since Irish Gaelic is linguistically identical to Phoenician, it is possible that the Phoenicians travelled to South America and brought with them their concept that the Duat existed in the Constellation Orion, along with their pyramid building customs and language. Another example of the Gaelic influence on Mayan Culture can be found in the snake deity Kukulcan who is linguistically identical to the Irish God Cú-Chulann.

But I digress, let's get back to Aronofsky's 'The Fountain'. Before Izzi dies, she asks her husband Tom to finish her story for her. The film ends with Tom, who has by now succeeded in finding the key to immortality, travelling in a spacecraft to the Trapezium nebula near Orion's Belt. The journey takes him several decades and when he finally gets there the nebula goes supernova killing him and simultaneously resetting the timeline back

to the moment he buries his dead wife. I guess the Universe really does have a sense of humour...

The movie is an overly emotional mess, but it does provide us with yet another example of the Hecate Trium (in the form of the Mayan dagger) and links it this time with the Trapezium nebula in Orion's sword. Hecate is the Goddess of Gateways and Orion, as we know is the 'Duat' or Gateway for the Dead, in many Ancient cultures, including that of Ancient Egypt. The Egyptologist and UN diplomat J.J. Hurtak wrote a book called *The Keys of Enoch*, which describes a journey undertaken to a gateway in the Orion Constellation - known as the "threshold gateway". Hurtak says that the whole book is was channeled from old Masters, but that shouldn't excuse him from how intractably boring most of it is. Except this part;

And I was shown how Trapezium Orion – the threshold gate of "star creation" – is in conjunction with the omega Orion, the region of "star death." Both are aligned with the Father's Throne governing through the star region of Alnitak, Alnilam and Mintaka.

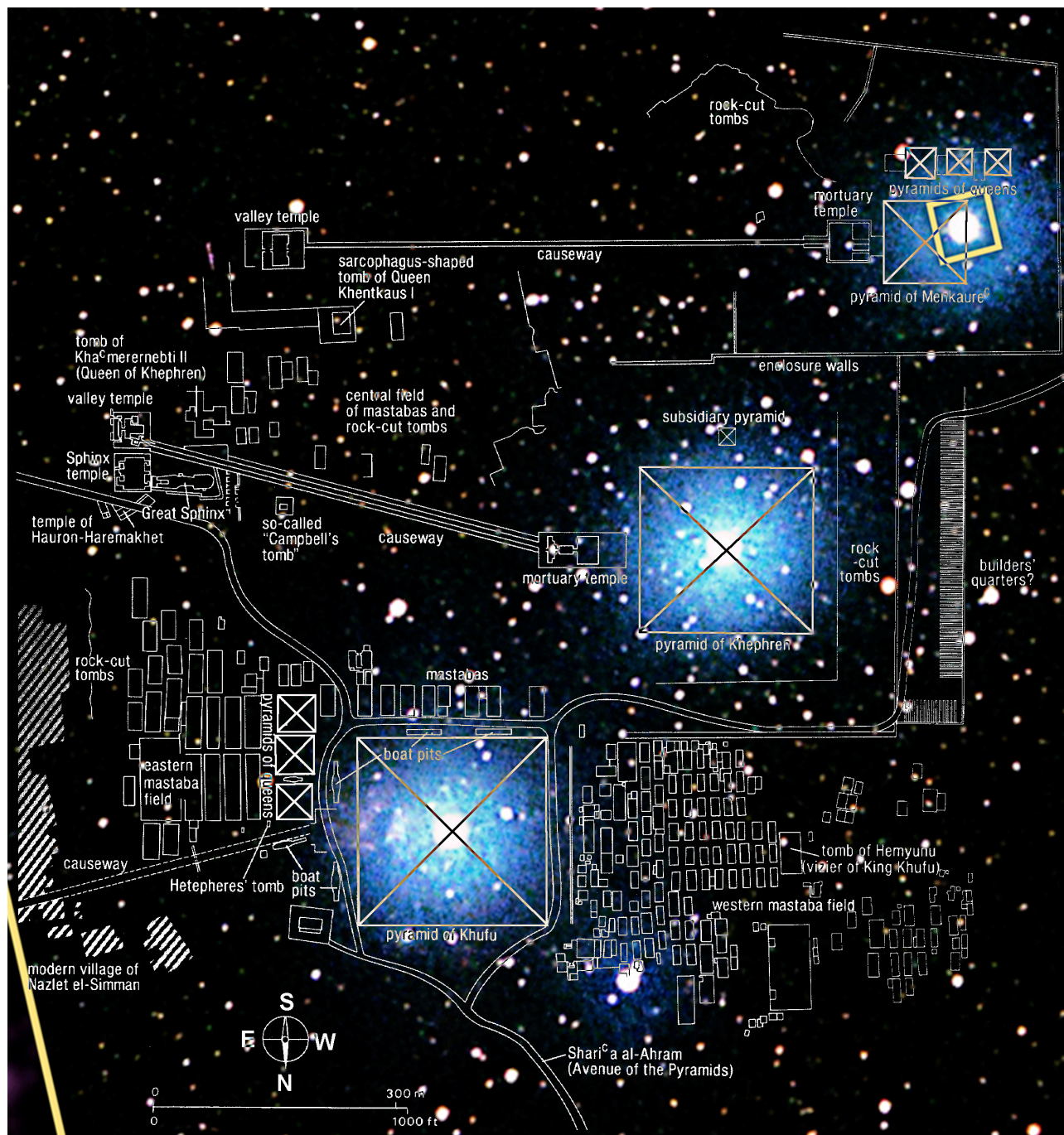
Alnitak, Alnilam and Mintaka are, of course, the three stars which make up Orion's belt. The Trapezium nebula, in the Sword of Orion, is a place where many stars are born, so the description of it being 'the threshold gate of "star creation"' makes sense. Many ancient cultures believed Orion to be the birth place of all the stars in the sky. This means that from Hurtak's perspective; all stars must also die in Orion, since that is the location of 'omega Orion, the region of star death.' Therefore, Orion is not only the gateway that souls go to when they die, but also the gateway that souls come from, in order to be born. Omega Orion is located in the area of the constellation Orion that might be seen to correspond with his heart or chest. The heart region is also the region of the hidden sephiroth Daath, which is interesting because Daath is the last (or Omega Point) sephiroth.

The Burlington Cartoon

One of the more famous theories surrounding Orion's belt has to do with a proposed alignment between it and the Pyramid Complex at Giza. This hypothesis was originally put forward by Robert Bauval in his book 'The Orion Mystery' (1994), and was later amplified by another alternative history researcher named Graham Hancock. The theory is that the Ancient Egyptians built the three pyramids to line up with Orion's belt, as it was seen in the sky some 12,000 years ago. This alignment was said to prove that the Pyramid Complex is actually much older than conventional Egyptologists would suppose. When I first heard about this theory, many years ago, I was impressed by it. Since then, a number of researchers have attempted show that the alignment is not exact. Sure enough, when you overlay an image of Orion's belt with the Giza Pyramids, you see that the star on the end 'Mintaka' does not align perfectly with the smallest of the three pyramids Menkaure, but is off by a factor of a few degrees. Perhaps a better match for Orion's belt comes not from the Pyramids in Cairo, but something much closer to home. Well, my home at least...

In the British National Gallery, in London, England hangs a preparatory sketch called the Burlington Cartoon; one of Leonardo da Vinci's most famous and most recognisable works. The sketch shows the Virgin Mary and the baby Jesus Christ in the company of Mary's mother St. Anne and John the Baptiste. The blessing the baby Jesus is seen bestowing on John in the image is also foretelling the killing blow that will strike him down in later life. When we align the three stars of Orion's belt with the heads of Mary, Jesus and John, we see an alignment which is decidedly more precise than the Pyramid alignment proposed by Bauval. This alignment is made even more interesting when we re-

examine Hurtak's position of the "Father's throne" governing through Orion's belt, particularly in light of Jesus's judgement/ordination of John. Now we have a direct link between Jesus Christ and the Orion Constellation. Does this mean that Jesus is connected to Xibalba, the Duat and the Gateway to the Afterlife?



The misalignment of Orion's belt with the Giza Pyramid Complex.

Ellen G. White, a well-regarded prophet of the Seventh-day Adventist church, claims that Jesus will return through the constellation of Orion. Her prophecy states that Jesus will return in the Autumn when Orion rises at midnight. Again this suggests that Orion is some kind of gateway. While the Burlington Cartoon gives a better match for Orion's belt than the Pyramids at Giza, when we look at St. Anne's hand, we see that she is pointing upward (North); away from the three stars in Orion's belt. Is da Vinci trying to tell us something? That perhaps the Gateway to the Afterlife lies somewhere other than that of the Constellation Orion? And if so where? The answer to this question comes in the form of the Ancient Egyptian God Wepwawet, whose name means 'Way Opener'.

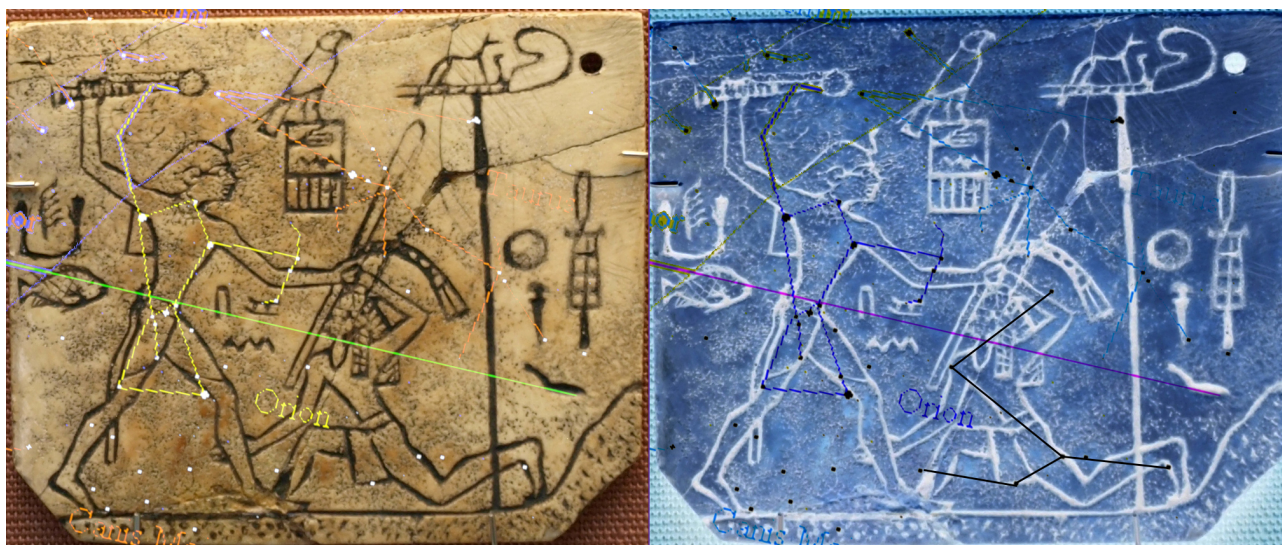


The Burlington Cartoon, by Leonardo Da Vinci overlaid with the stars of Orion's belt.

The Way-Opener

In Egyptian mythology, Wepwawet (also known as Upuaut, Opherou and Ophois) was a wolf or jackal-headed God, known as 'the opener of the way'. One of the first known references to this God comes from an ivory label depicting the pharaoh Den striking down an Asiatic tribesman (c. 3000 BC). The inscription reads; 'First occasion of smiting the East' inform us that these were among the earlier conquests that cemented Egypt's status as an empire. This example links Wepwawet, whose name appears in the top

righthand corner, with war and conquests and who 'opens the way' to the lands of the East.¹⁴⁵ The way that the pharaoh Den is depicted on this label reminds me the constellation of Orion, with his club and shield. Therefore I took the liberty of overlaying the two, to make the similarity more apparent.



Found in the tomb of the pharaoh Den at Abydos, the 'MacGregor label' likely depicts the pharaoh as the constellation Orion. I have tried to render the Asiatic tribesman as a constellation, based on the stars in his vicinity.

Wepwawet's association with war and death led him to be seen as one who opened the ways through to the Duat, for the spirits of the dead to enter. This lends credence to the idea that, in the early days of Ancient Egypt, Wepwawet and by extension Den would have been linked to the constellation Orion. Wepwawet was also depicted as a military commander carrying a mace and a bow, so Den could be considered the embodiment of Wepwawet, from this perspective. In short, Wepwawet was seen as a kind of scout.

The first documented reference from Ancient Egypt of the constellation Orion comes from the Pyramid Texts; circa 24th or 23rd Century BC, where it is depicted as the God Sah. Sah was closely linked to the Goddess Sopdet (Sothis/Sirius).¹⁴⁶ He and Sopdet are seen leading the deceased pharaohs on their barks, through the gateway of the Duat. According to the Pyramid Texts, all earthly pharaohs are the reincarnation of the eagle-headed God Horus, but when they arrive at the Duat they become the God Sah and lay blessings upon the heads of the other Gods. A quotation from the Pyramid Texts makes mention of the God Horus and to the Wepwawet when referencing the Gateway of Orion. Wepwawet ferried the souls of the dead over the Jackal Sea in his boat;

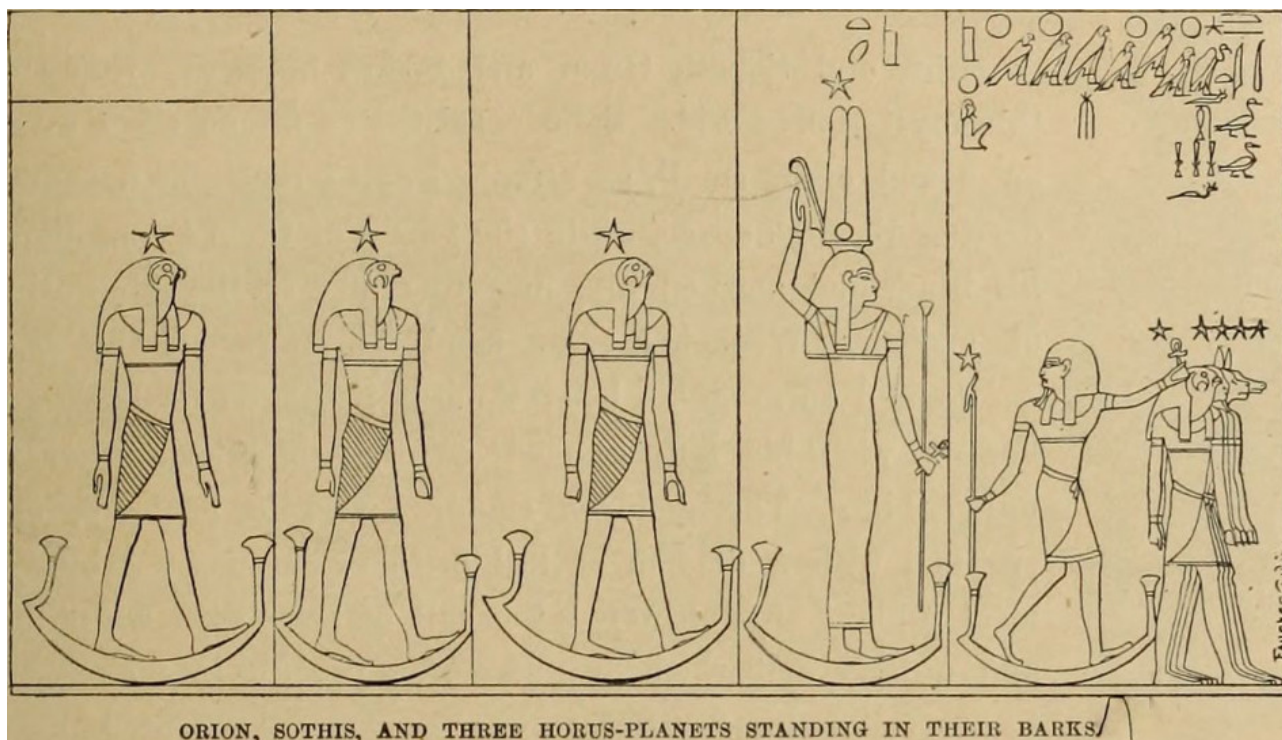
*The celestial portal to the horizon is opened to you,
and the gods are joyful at meeting you.
They take you to the sky with your soul, you having been endowed with a soul
through them.
You will ascend to the sky as Horus upon the Upuat* of the sky
in this dignity of yours which issued from the mouth of Ra [sun god]
as Horus, who is at the head of the spirits,
you being seated upon your iron throne.*¹⁴⁷

¹⁴⁵ <https://en.wikipedia.org/wiki/Wepwawet>

¹⁴⁶ [https://en.wikipedia.org/wiki/Orion_\(constellation\)](https://en.wikipedia.org/wiki/Orion_(constellation))

¹⁴⁷ http://www.theorionzone.com/star_kachina.htm

If we trust that the constellation of Orion circa 3000 BC was first depicted by Den and Wepwawet, then something must have changed between then and 2400 BC, to make Sah correlative with Orion and the Duat, in their place. Perhaps after leading the way to the Duat, the Wepwawet must step down and allow the other's to take the lead. Later on, in the Dendera Zodiac, dated to 328 BC, we see that Sah and Sopdet have been replaced, this time by Osiris and his wife Isis.



Pyramid Text drawing showing Sah, Sopdet and the three-Horus planets.

While Sah was replaced by Osiris, as the constellation of Orion, Wepwawet is still represented as having his own constellation further North, near Ursa Minor. Is this what St. Anne is pointing to? Some images depict Wepwawet as a wolf standing on the prow of a ship, but in his constellation he is seen standing on a plough. This could be in reference to Ursa Major, which is also known as 'the Plough'. This is interesting when we think of Wepwawet, as ploughing his course through the waves of the Jackal Sea, on the way to the Duat. The constellation Wepwawet points towards the pole star and to the falcon, or eagle perched on the head of another God, representing the constellation Cassiopeia. The eagle Horus can also be seen standing on his perch next to the constellation Orion in the Dendera Zodiac, suggesting a link between Wepwawet and the Gateway to the Duat; by way of the two birds of prey.

In David Gordon White's book 'The Myths of the Dog-man', he draws a link between the dogheaded God Anubis, who is the son of Osiris and the Christian cynocephalic (or dog-headed) Saint Christopher. The name Christopher, which is also my name, comes from the Greek *Christo-phorous*; meaning Bearer of Christ. However, Gordon White offers an alternative reading; Christ-apherou (Christ-opherou, Christ-ophois) meaning 'Way-opener of Christ'.¹⁴⁸ So again we have this link with Jesus, dogs, Orion's belt and some kind of gateway. The symbol of the 'Lone-Wolf' works well to describe the figure of Jesus Christ, which leads us back to Leonardo da Vinci and to a surreal drawing of his, called 'The Allegory of the Boat, the Wold and the Eagle'. The meaning of this particular drawing

¹⁴⁸ 'Myths of the Dog-Man' by David Gordon White; University of Chicago Press; 1991; pg 43.

has always been something of a mystery, both to myself, as a researcher, and to Art Historians, in general.



'The Allegory of the Boat, the Wolf and the Eagle' by Leonardo da Vinci.

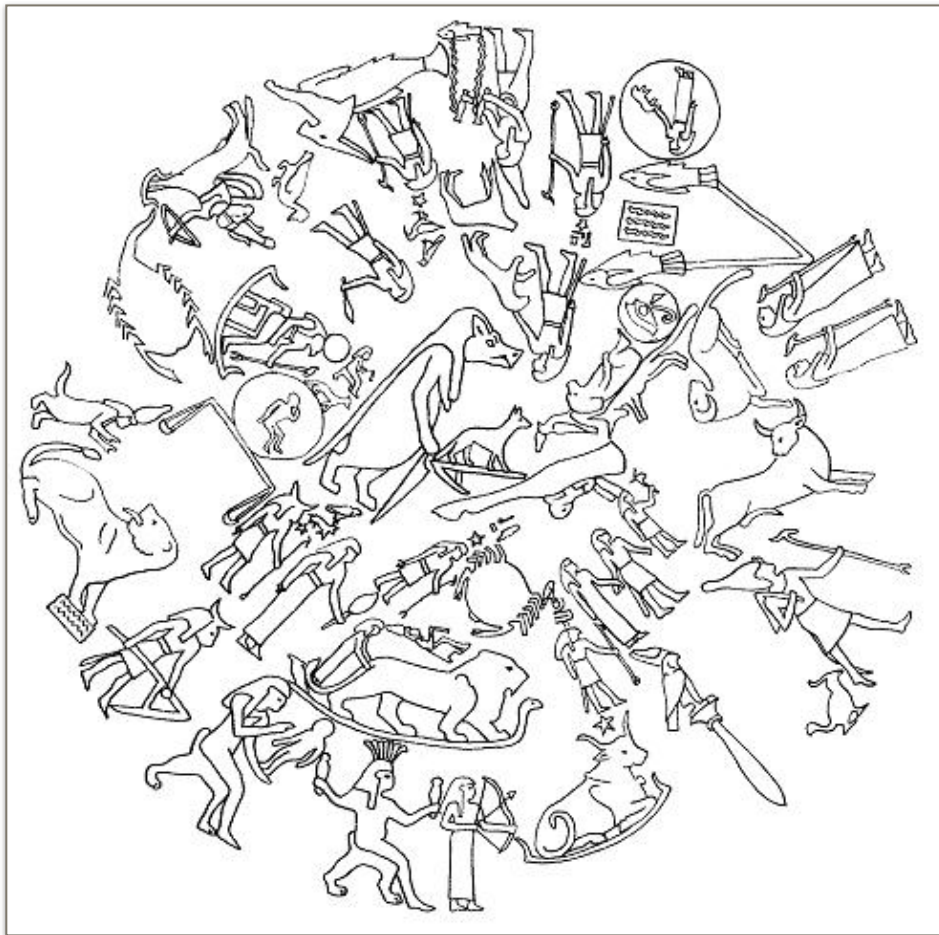
The picture, which is now at Windsor Castle, shows a wolf steering a boat by means of a compass, towards shore, where a resplendent Eagle is waiting. One interpretation favoured by Art Historians and Egyptologists alike is to attribute the meaning of a piece of art with the political machinations of the time. As such, this drawing was interpreted as being depicting the rivalry between the Pope in Rome and the German Emperor. In this interpretation the boat is the Church, the wolf is the Pope and the German Emperor is the resplendent eagle.¹⁴⁹ This strikes me as a very Protestant rendering of the scene and is a good indication of how political interpretations of artwork can lead to biased and incorrect assertions. The proponents of theory even point out that the Pope is deliberately steering his boat towards the German Emperor and how this appears to contravene their interpretation, so it is clear they are not at all sure what it means.

A far better interpretation, I believe, has to do with Ancient Egyptian mythology. In this allegory, the Wolf is Wepwawet (or Christ) steering his boat over the Jackal Sea to the Gateway of the Dead. However, we see that the Wolf's compass is facing North, which means from the perspective of Wepwawet, the Gateway is not located at the Orion Constellation, but rather in the direction of the Eagle in Cassiopeia. Such a course would take one directly to Polaris the North star, as seen in the Dendera Zodiac. The eagle in da Vinci's allegory is seated at the Earth's North pole, therefore, it is safe to assume that Wepwawet (or Christ) is once again leading the charge and 'opening the way' to a new Duat, through which the souls of the dead can travel safely towards salvation. If all the souls of the dead travel through the fixed gate of Pole Star, on their way to Heaven, then it stands to reason that all those who are born on the Earth come through the South Pole. The Eagle in da Vinci's allegory, therefore, could either represent the Egyptian God Horus,

¹⁴⁹ <https://www.leonardodavinci.net/allegory-of-boat-wolf-and-eagle.jsp>

the constellation Cassiopeia or Jesus Christ himself returning to Earth to take up his resplendent title as King of the World.

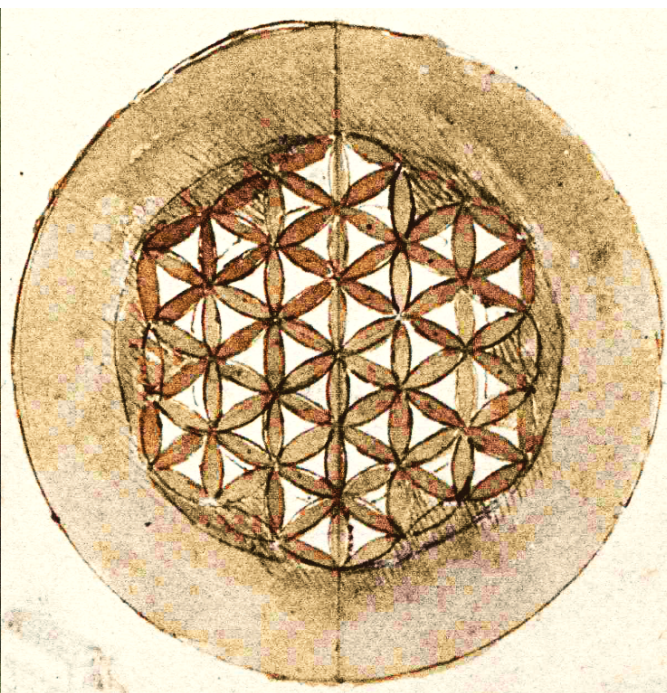
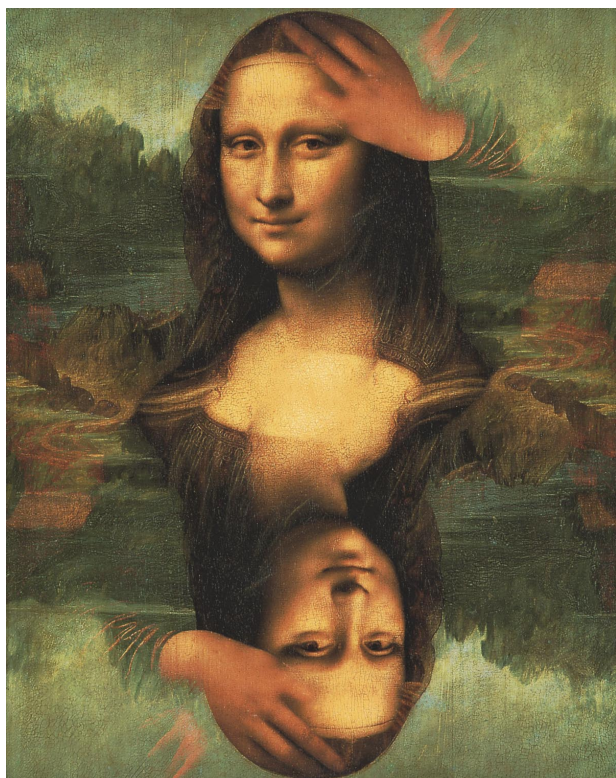
But this leads to the question: How did Leonardo know about these aspects of the Ancient Egyptian religion, or did he know them? From a Western perspective, the study of Egyptian monuments and culture began in the 3rd Century BC during the Greco-Roman Period. It commenced again during the middle ages, but it wasn't until the 13th Century that scientific methods were first applied to the discipline. Da Vinci, therefore, would have had access to some details of Ancient Egyptian civilisations and culture. But was it enough to know of extensive details of the Duat, Wepwawet and their relationship to the Orion Constellation and the Pole Star? Although we will never know for sure, this scenario seems unlikely. But whatever da Vinci's given level of knowledge on the subject is almost immaterial, because (as we know) in depth knowledge of history and the future can be gleamed from dreams and from visions, which, as Carl Jung discovered, can arise from the substrate of the collective unconscious. Therefore, it seems likely that the source of da Vinci's knowledge was likely some kind of vision, divinely inspired.



The Dendera Zodiac from the Greco-Roman Period (328 BC) depicting Wepwawet, the Eagle Horus and Osiris (Sah).

The Asil-anom

One of the key plot devices in the Doctor Who episode, entitled; 'The City of Death' is the portrait of the Mona Lisa, by Leonardo da Vinci. It is revealed that Scaroth has six copies of the Mona Lisa and intends to steal a seventh from the Louvre. I thought that the numerology here was interesting and it reminded me of the 'Star of David', with its six points. The 'Star of David' is constructed out of two inverted triangles. It often struck me that the Mona Lisa has a very triangular composition to it. So, I decided to invert the image to see what, if anything came of it.

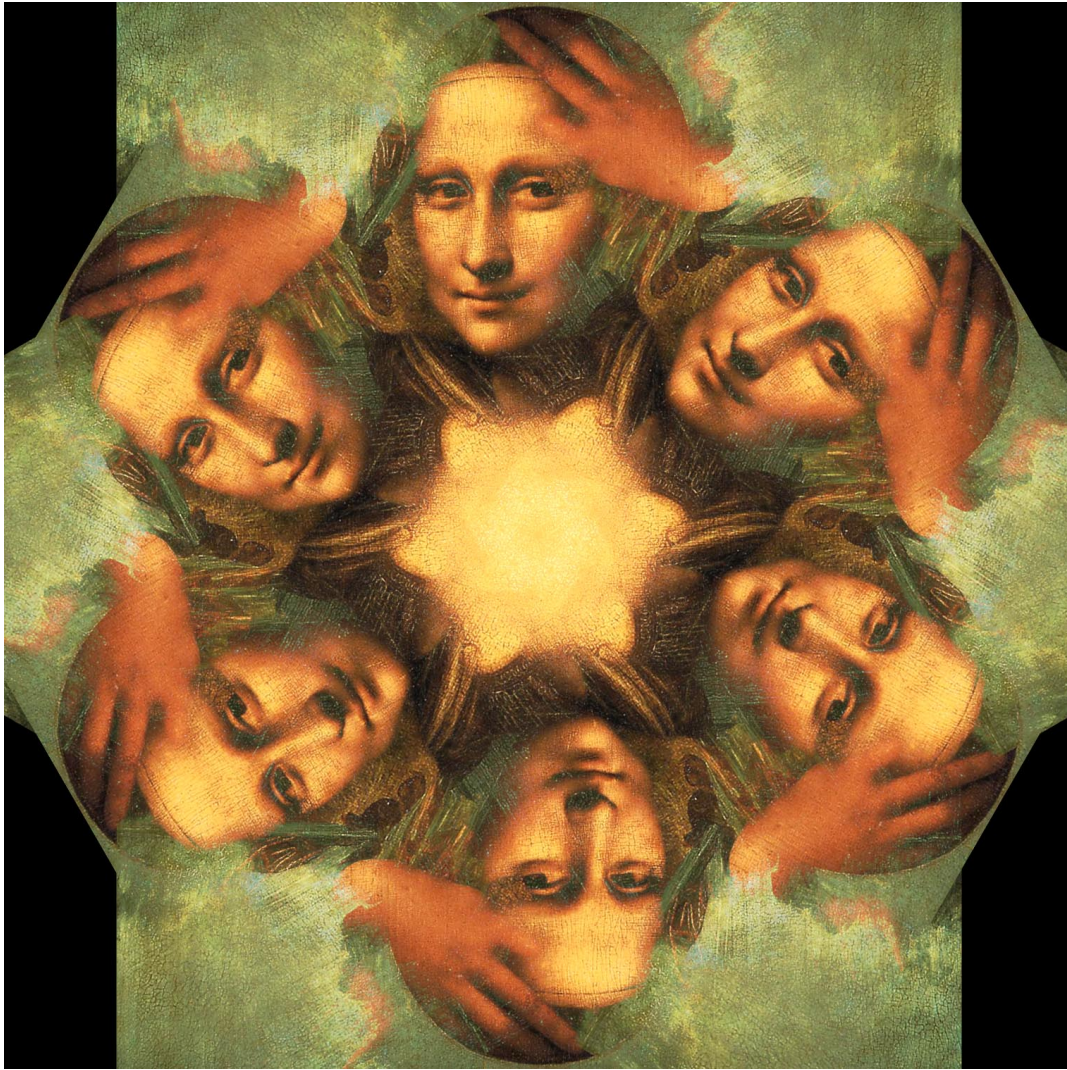


The inverted image of the Mona Lisa (Left) and the Flower of Life by Leonardo da Vinci (Above).

My first attempt revealed some striking symmetries in the composition of the painting. The way in which the folds of her sleeve conform to the folds of the mountains and the way her hand appears to touch her head just so, appears deliberate. The landscape becomes a surreal dreamlike display of reverse rivers of mud tracking under bridge-ways. The mountains become the shore; almost as if the whole composition was intended to be viewed this way. But what really interested me was the oval aperture in the centre of the image. It reminded me of the oval shapes that are present in the Flower of Life symbol.

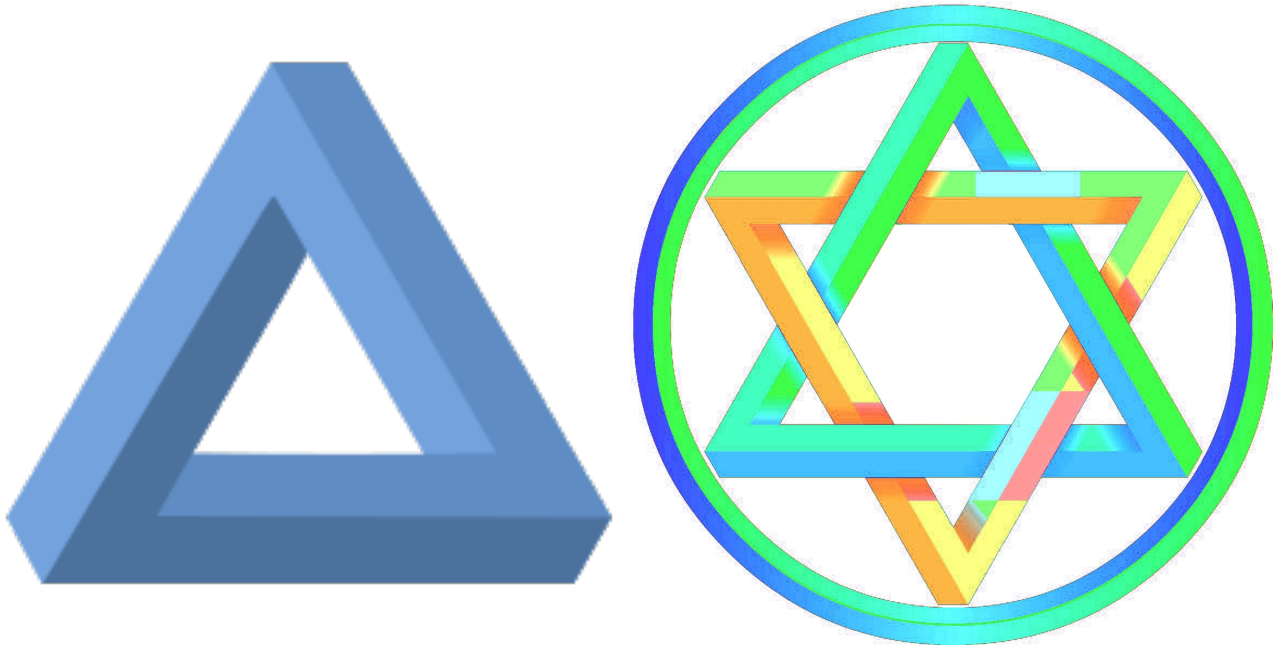
The Flower of Life is created from the seed of life which are six circles arranged around a seventh. Again we have the six/seven configuration or the Mona Lisa paintings from the Doctor Who episode. Leonardo da Vinci was not only aware of this symbol but spent much time investigating it in his codex, so it is conceivable that he eventually used it as the basis for the compositions of one of his paintings; namely the Mona Lisa.

To test this theory out, I overlaid six copies of the Mona Lisa in a star-like configuration around the oval shape at the centre. The results reveal a striking pattern that has some interesting mathematical properties of its own. If you look at the below image you will see that the direction of the Mona Lisa's hands appear to visually interact with the line if the painting's horizon to create an interlocking hexagram made of two tribars.



The tribar, was created by the Swedish artist Oscar Reutersvard in 1934. It was independently devised and popularised by the mathematician Roger Penrose in the 1950's, who studied it from a mathematical perspective. The artist MC Escher made use of this geometry to create visions of strange worlds, where the laws of gravity seem to no longer apply. Considering that the tribar was initially discovered by a graphic artist, and later expounded upon by one, it is not so difficult to conceive that Leonardo Da Vinci could have come up with his own version of the object.

The tribar is known as an impossible object because it cannot be physically realised in 3-d space. However, it is possible to generate a tribar in some types of 3-manifolds. Manifolds are essentially just surfaces. Topology describes the surface of a sphere locally, as a 2-d or 2-manifold that encloses a 3-dimensional space. Similarly, a 3-manifold is a 3-dimensional space that is locally 3-dimensional but extends to enclose a 4D space. It is possible to create an approximation of an impossible tribar in 3-d space, either by creating a disjointed or curved representation that appears coherent or connected from one particular angle. In the curved model, a number of different varieties can be considered. I prefer my own solution which requires one of the arms of the tribar to be negatively curved, one to be positively curved and the conjoining one to be bent in an S-shape; as it comprises both positive and negative curves. Of course, from the point of view of the 3-manifold/4-dimensional object no curvature in any of the arms of the tribar would be necessary.



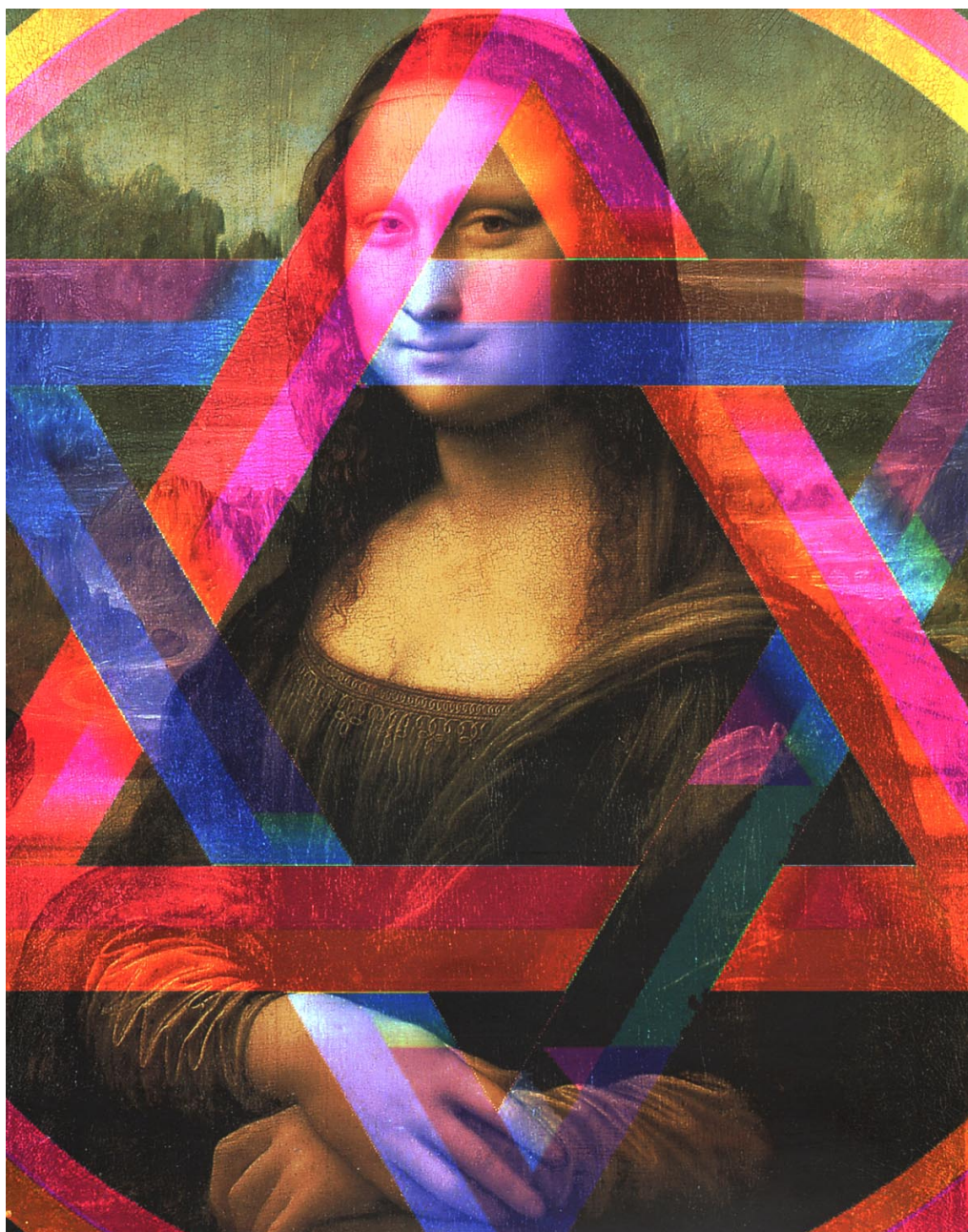
The simple tribar (left) and two inverted impossible triangles (right).

When we overlay the two inverted impossible triangles over our manipulated version of the Mona Lisa, we get the following result;



Impossible geometry overlaid onto a Flower of Life version of the Mona Lisa.

One of the most striking aspects of this image is how the Mona Lisa's left eye is so perfectly framed inside of the six triangles. This result calls to mind the 'All Seeing Eye' of Freemasonry. When we reposition the Impossible Star of Daid back over the Mona Lisa we see that it once again appears to express some of the geometry of the landscape. Where on river flows over ground, the inverted tribar (which stands for water) also goes over the other. When the river flows under the bridge, the tribar also goes under.



Impossible geometry overlaid onto the Mona Lisa.

Madonna and the Yarnwinder

Strangely enough, this is not the only evidence of hyperbolic geometry that I have found in one of Da Vinci's paintings. *The Madonna and the Yarnwinder* is a painting, which earned Da Vinci, the title of 'the slowest painter in Italy.' Anyone of his compatriots would have been able to complete a painting of similar size, and content, in a matter of months, and yet it took Leonardo four years to complete *Madonna and the Yarnwinder*. Why? It has

been suggested that Leonardo was constantly thinking about something grander than merely the task at hand, and that his commissions suffered from this lack of focus accordingly. Given how long he spent on the painting, you would expect all aspects of perspective and form to be flawless and the sort of are, for the most part, except for one subtle error. Can you spot it?

That's right, the crossbars of the yarnwinder is not parallel, as they should be, but exhibit a grossly over exaggerated kind of perspective. If we extend the perspective line of the yarnwinder crossbars we see that they meet somewhere over to the left hand-side of the canvas. For two parallel lines to meet in this manner, mathematicians suggests that space would need to have a constant positive curvature.



The Madonna and the Yarnwinder; Leonardo da Vinci 1501

In order to prove my theory I decided to overlay an impossible triangle over the composition and see what came about. Remarkably it appeared that the lines of perspective met exactly at the point that a piece of cliff juts out from behind the Madonna's shoulder. This agrees with the dimensions of the impossible triangle, however it is difficult to see how the mostly linear form of the yarnwinder adequately conforms to the same kind of geometry. There is simply too much room to doubt this hypothesis.

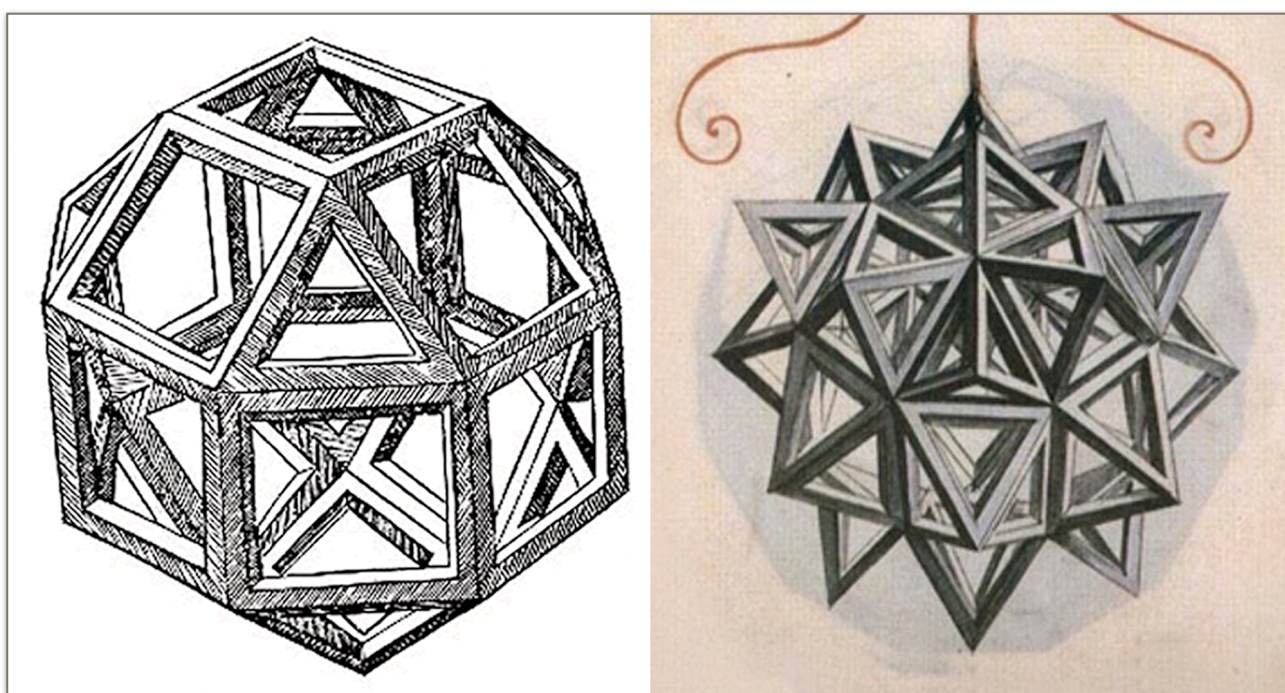


Impossible triangle overlaid onto da Vinci's painting.

However, since I have found a second possible example of impossible geometry hidden inside one of Leonardo's paintings, I have to ask myself whether or not my original estimation was the correct one. Assuming that I am correct, then it suggests that da Vinci knew about these strange and contradictory shapes, but for some reason kept them hidden from the general public. Why would he do such a thing? Perhaps he was afraid of

people stealing his ideas. But if people don't know that he invented something, then how are we to ever credit him with its invention?

It is certainly true that da Vinci spent a great deal of time studying geometry and the Platonic Solids. He did many drawings of regular geometric shapes from models he had constructed and if it is therefore entirely possible that he would have flirted with the idea of impossible geometry. The fact that he never committed such a drawing to paper in an entirely opening fashion, may have been that he did not see the value in this kind of contradictory geometry. Or perhaps he feared how such inscrutable forms would be interpreted by others and for this reason went out of his way to encode it in a most painstaking fashion into both 'The Madonna and the Yarnwinder' and 'The Mona Lisa'. In any case, the impossible tribar is an excellent metaphor for Jesus Christ, who is at once 'God the Father, the Son and the Holy Spirit' and as such being the literal embodiment of impossibility itself. For more on the hyper-dimensional geometry of the Holy Trinity see my book; 'Siempre Brocade; An Excursion into Cataphysics'.



Leonardo da Vinci's drawings of the rhombicuboctahedron (Left) and the star-rhombicuboctahedron (Right). The figure on the right is made by placing pyramids and tetrahedrons on the surface of the figure on the left. Can you spot the error in the drawing on the right?

The error in the star-rhombicuboctahedron above can be seen in the bottom-most pyramid. It should be a tetrahedron. The two shapes beside it therefore are also wrong. It appears that da Vinci has rotated the bottom half of the solid by a 45° angle. Was da Vinci hinting at impossible geometry in this drawing, or was it just a mistake? We may never know, for sure.

It could be said that the in 'Madonna and the Yarnwinder' we have another reference to the Kabbalah and the Olam Tikkun, or 'rectification process', which is itself a reference to sewing. If this is the case, then we must consider the idea of hyper-dimensional strings. This again brings us back to String Theory, which are said to tiny six-dimensional strings which give rise to all of the particles in the universe. These six dimensions, plus the three spatial dimension and the one time dimension we inhabit equals ten dimensions, just like the ten sephiroth of the Tree of Life. The ten dimensions form what is known as a brane, or a flat plane in M Theory. Adding an eleventh dimension creates the bulk space of M Theory. This extra eleventh dimension could be likened to the

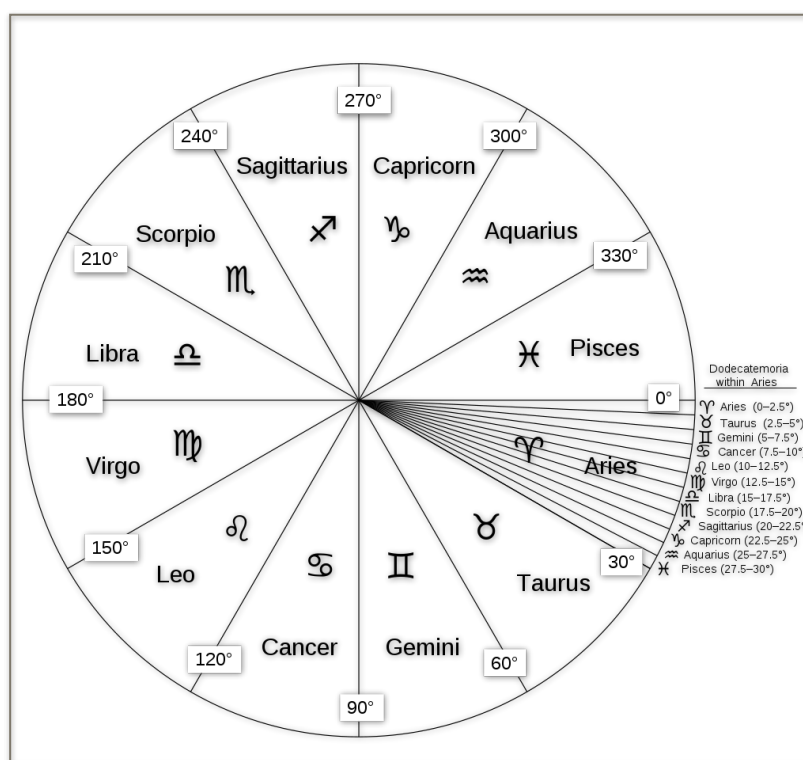
eleventh sephiroth Daath, only Daath represents void, whereas the bulk literally represents all of reality. In this sense, the bulk would be better likened to the Ain Soph, the all encompassing light. Either way, there is little sense in attributing the various qualities of the sephiroth, such as mercy, beauty, strength and severity to the different spatial dimensions said to produce the material world. Not unless you wanted to claim that the directions in the bulk corresponded to very definite human experiences and emotions, which could very well be the case, given that the Ain Soph is the undifferentiated mind of God and is therefore the pure undifferentiated consciousness of the human soul.

While it is easy to draw these connections, it is fair to say that the people who originally thought of the Sephiroth had absolutely no concept of string theory. Furthermore, as revealed in the Beard of God, there are actually 13 sephiroth, so the numbers don't match up. However, in Bosonic string theory, we can have 26 dimensions, which is incidentally the number needed for timetravel, according to this theory, and that is 13 by 2. Assuming that each of the sephiroth have a front and a back we can then contend that the 13 sephiroth comprise the 26 dimensions of string theory. Although to do that we would have to abandon the 22 letters of the Hebrew alphabet and replace it with the 26 letters of the English alphabet and contend that English is actually the Sacred language of God. Probably just best to leave it and say that the Kabbalah and String Theory are too separate and completely unrelated theories, I think.

XIII

Zodiac Killers

Everyone who has ever lived is necessarily born under one of the signs of the Zodiac. According to the teaching of the Homo Signorum [Zodiac Man], all of the twelve signs are present within the anatomy of every human being, also. Therefore, in keeping with the alchemical phrase 'As Above, So Below' it follows that the twelve Zodiac signs are also contained within each Zodiac member. Indeed, this concept is not new; it is called the Dodecatemorian. The Ancient Greeks and the Ancient Egyptian both made use of this system, but it is assumed that the system itself predates them, as it was also known to the Babylonians. Simply put, each of the twelve Zodiac star signs are sub-divided into twelve arcs of 2.5 degrees each. The start point of the Dodecatemorian sequence synchronises with each over-arching sign; so, Aries starts with Aries, Taurus with Taurus, and Gemini with Gemini, etc. The star signs repeat until they get back to the start point again, so Taurus ends with Aries, Gemini with Taurus, and so on. This modular framework shows how advanced the thinking of the Babylonians was, on this particular subject.



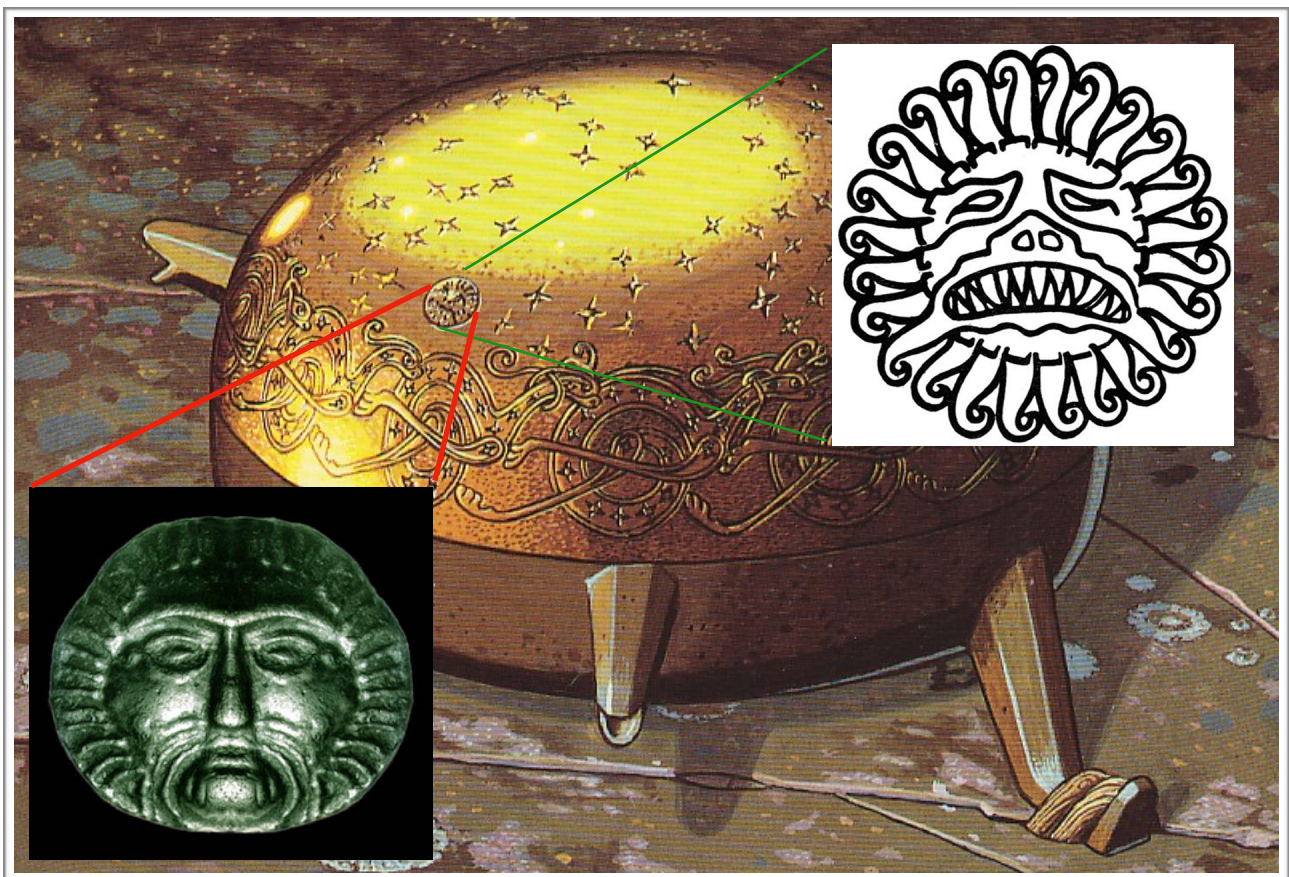
The Dodecatemorian.

So far we have looked at the ritual murder of children. And if you think that was bad: Here's where things really get dark. If we accept that the Occultists are ritually sacrificing 12 children; each representing one sign of the Zodiac, and apply this to the principle of: 'As Above, So Below' and to that of the Dodecatemorian, then it stands to reason that they are also sacrificing 12 humans to each of the Zodiac star signs, each year. That's a total of 144 sacrifices per year, for each occultist involved in the practice. Let's say that there are a total of a 1,000 Kabbalistic occultists taking part in these rituals in the U.S. (as an estimate) then that is 144,000 ritual sacrifices a year. That's a lot of sacrifices and its also very close to the number of people that go missing in the U.S. each year; 150,000. That's a lot of people to go missing each year. Obviously, if we factor in all of the Kabbalistic occultists all over the globe, then this number gets much higher. If our initial estimate was

somewhere in the region of 2,500, then that is a total of 360,000 people per year. To ensure that none of those deaths get linked back to the criminals behind them, it makes sense that they would engineer wars and accidents. If you can sink one passenger ship that 1,000 people or more struck off the list and another month that you don't have to worry about. But who exactly are they sacrificing these people to? The twelve signs of the Zodiac?

The Serpent Cult

If we look at Landströmin's image of the Sampo once again, we see that the twelve signs of the Zodiac can be represented by serpents or dragons. If we look also at how the Sun is depicted in this image, we see that it is very similar to how the Zoroastrian Sun God Mithras was represented in ancient times. Alternatively we could say that it is similar to the Celtic Sun God Belenus (Baal/Bel), but either way, these two deities are cognate and both appear similar to the frowning Sun emblem on the Sampo. Mithras was seen as an angry God, whose wrath could only be satiated through animal and human sacrifice. Wikipedia tells us that Mithra's name is of Avestan or Old Persian noun 'miθra' and the Vedic common noun mitra derived from the root mi- "to bind" and the "suffix" -θra- "causing to." Therefore miθra/mitra means "that which causes binding", preserved in the Avestan word for "Covenant, Contract, Oath".¹⁵⁰ The interesting thing about this is that Sampo is also bound by roots to the ground.



Mithras and Belenus, the Sun Gods, as compared to the Sun Emblem on the Sampo by Björn Landströmin. 'Bealtaine' is the Ancient Gaelic festival of fire in honour of the Middle Easter God Baal. The word 'béal' in Gaelic Irish means mouth, suggesting the sacrificial element of this ritual time, where the god of fire would literally 'consume' its sacrifices in the May fires, to ensure a good harvest. Notice that the most prominent feature of these Gods is the mouth.

¹⁵⁰ <https://en.wikipedia.org/wiki/Mithra>

Mithraism or the Mithraic Mysteries were also taken up by the Ancient Romans, who considered the God to be one of Zoroastrian or Persian origin. They often depicted him as a young, athletic, able-bodied man with live serpents adorned around his neck. One of the most enduring images we have of him shows him on the back of a bull, holding the snout of the animal in one hand, while he slits its throat with a blade in the other. Here again we see the image of the serpent crawling up to meet with him. This suggests that Mithra is really just the go-between and that the real benefactor of the sacrifice is the Serpent itself. The idea that Mithraism is a snake cult can be ascertained by the fact that many of the temples in his name are serpentine in shape.

The significance of serpents, I think, has been revealed throughout this investigation. We have seen it in the Kabbalistic film 'The Fifth Element' where a giant serpent called 'the Great Evil' is represented in petroglyphs as bring about the end of civilisation. We have also seen it with regards James Joyce's Kabbalistic work 'Finnegans Wake' where the hundred letter thunderwords are linked to magical incantations to the serpent Typhon. The snake also appears wound around the Kabbalistic Tree of Life, the Music of the Sphere's (Gafurius: Practica Musice, 1496), and the Ouroboros, all of which represent the physical barriers or sephiroth that bind the Earth and need to be broken. Therefore, it is clear that the sephiroth are guarded by this same serpent, or serpents in the case of the Zodiac. Perhaps the Kabbalists, in their fallen state, are attempting to placate this being with ritual blood sacrifices, hope that through their efforts he will 'open the way'. The serpentine symbol of the snake is also used to denote the four elements of; water, wind, earth and fire, which stand for the four vibrational states of matter; liquid, gas, solid and plasma.



The Ninth key from Basil Valentine's series of the Twelve Keys; note the three serpents, which appear in conjunction with the four birds. This is yet another reference to the Cubic Stone in the interior of the Earth.

Consistently in this investigation, we have also noted a relationship between snakes and birds. We first saw it in relation to 'Ozma of Oz', where L. Frank Baum replaces the Serpent (Baal/Beelzebub) in the Garden of Eden, with the chicken Belina (Belenus), in the Garden of Ev. Next we had a side by side comparison of John Collier's painting of the Mesopotamian storm demon Lilith with the Icelandic vocal artist and actress Bjork, wherein Lilith is shown with a python draped around her neck and Bjork is seen in an almost

identical pose wearing a swan dress. This seems to be linked to the Cockatrice, or Winged Serpent. We see this motif occurring in Australasian aboriginal cultures going back 50, 000 years in the form of the Rainbow Serpent and in Ancient Mayan culture in the form of Quetzalcoatl, the Feathered Serpent. Does this mean that there is also a link between birds and the four elements? Indeed there is an alchemical diagram which shows the four cardinal directions each represented by a different bird, so it is safe to say that this is true.

The term 'Lilith' means "owl" in Hebrew, which is why Bjork appears in the avian themed dress when appearing at the 2001 Oscars, in her Lilith pose. That night she performed the song "I've Seen it All" from Lars von Trier's dark musical 'Dancer in the Dark'. This was her Swan Song. Another group of hybrids that are incredibly important to this story are the Sirens. These creatures have the bodies of birds, but the heads of women. Their beautiful singing voices whose beautiful voices lure unsuspecting sailors to their doom. In Homer's 'The Iliad', Ulysses knows that he will be passing through the nesting grounds of the seabirds. He is curious to know the song of these creatures, which is said to be the most beautiful and alluring sound imaginable. He therefore orders his shipmates to bind him to the masthead, before stuffing wax in their ears. When the Sirens began to sing, Ulysses wails and shouts, ordering the crew to release him from his bounds and to turn the ship around to follow them. But they are deaf to his cries.



Louhi from the Kalevala and Ulysses facing down the Sirens.

This tale also has similarities to that which occurs in the Kalevala, where the witch Louhi transforms into a bird and attack Väinämöinen and his shipmates. Therefore, we can say that Louhi is cognate to Lilith.

Song of the Siren

Not long ago, I had a dream that I was a well-to-do business man. In the dream, I woke up in the morning singing a tune. I finished shaving and went out into the garden, where my wife was sitting, still humming the tune. She asked me what I was humming and I said; "I don't know..." She laughed, but I was honestly perplexed. Where had I heard that tune before? Then I remembered. It was while I was visiting that old professor in his house out of town. I resolved to go back to his home and meet with him. He was an eccentric old man, but hospitable enough, so I asked him about my strange recollection. He claimed not to know what I was talking about. "Perhaps I had imagining it all," I said; and considered the trip wasted. Then, I heard it again, right when he was in the room. It was a mournful and yet strikingly beautiful sound. I pressed him on it, but he simply denied hearing it and

retired off to bed. But there was something anxious in his mannerisms that impressed upon me for sure that he was lying. I resolved to go out into the cold night to where I thought the source of the sound was.

Sure enough, when I got outside, I could hear it better. It was coming from around the side of the house. As I turned to look, I saw a woman standing there dressed in old fashioned clothes, with brown curls. She looked at me and then a hand reached around my mouth and pulled me backwards. I tried to scream, but then I saw it was the old professor. "You fool," he said. "You had to come back here didn't you? You couldn't just let it lie." What was he on about? Later on, over a glass of whiskey, he explained to me that many young men had heard that voice in the area and all had succumbed to her call and shortly thereafter had vanished. "We have to find out what happened to them," I said, standing up from my chair and going back outside.

I followed the sound of her voice a short way up the coast, until we came to a wide river running into the ocean. Halfway up the river towards the town, I came to a large opening in the stone walls of the bank. There, submerged in the water, I saw a giant reptile like a snake, and as big as a train. Inside the passageway was filled with the skeletal remains of thousands of its victims. I saw a group of twelve men wearing vestments of red and black coming out from under a bridge. Lilith stood on the water and watch the proceedings. It was evidently feeding time...

What does this dream mean? I interpreted it to mean that the ghost of the young lady was actually a deity of some kind, worshipped by the twelve priests. Once every month, she would go out and use her voice to lure in a new victim. This was their Swan Song, you could say. However, the priests were not sacrificing the victims to the ghostly apparition. Like Mithra, this Lilith entity was only the intermediary, as well as the bait. The serpent was the True Master.

The implication here is that attractive Gentile women, who Ashkenazi men appear to have a predilection for, are Lilith/Siren archetypes. Since Lilith was rebellious against Adam, all Gentile women should be similarly rebellious against the male social hierarchy. This is why so many of our female celebrities espouse feminist-communist talking points and it is no coincidence that they do, as nearly all of the pioneers of feminist thought were Jewish Communists themselves. If we listen to the voices of these sirens our society will be wrecked upon rocks of the oppressive and ultimately unequal system of Communism.

Popular music has long since been identified as promoting drug abuse and sexual promiscuity in our youth, all of which goes onto damage the fabric of society. Those who are led astray by these messages and become victims of their own desires could be seen as victims of the Sirens. But just like Mithra, these Sirens are not the benefactors of these sacrifices, rather the ultimate enduser is the Serpent. But if this is a correct interpretation of the information in this dream and within popular culture itself, then it would appear that the Kabbalists worship some kind of snake-like creature. While Moses is recorded as fashioning a bronze snake and placing it on a pole to heal the sick, there is little evidence or reference to Serpent Worship in Judaism. From where did the Kabbalistic tradition of snake worship arise?

The Khazarian Controversy

Arthur Koestler, who is Jewish himself, resuscitated the theory that the Ashkenazi (or European Jews) were not actually Jewish but descended from a Turkic Asiatic race called the Khazars, in his book 'The Thirteenth Tribe'. The Khazars were a war-like people who lived in Central Asia, around the areas that is now Turkey, Armenia and Georgia. It is believed that the Khazarian Empire was multi-denominational in its make up; consisting of Jews, Christians and some kind of 'indigenous' Shamanic/Pagan belief system. Then, in 740 AD, King Bulan of Khazaria converted to Judaism, whereupon, it is said, the whole

nation followed him. The purpose of Koestler's book was to show how the persecution of Jews based on their racial ethnicity was invalid since the Ashkenazi Jews were descended from Turkic converts to the faith and were therefore not ethnically Jewish to begin with. This, however, only created more problems, as what right did Ashkenazi Jews have over the land in Israel, if their ancestral homeland was in Central Asia?

Subsequent research into the genetic make up of the Ashkenazi conducted by Harry Ostrer, among others, has shown the Ashkenazi to be 'a homogenous race of people' who are genetically distinct from neighbouring racial groups. To this end, a Jew in Russia is six times more genetically related to a Jew in Syria or Jordan, than a non-Jew from either Russia, Syria or Jordan. This is touted as evidence that Koestler's theory is incorrect. However, if the Khazars converted to Judaism in the 8th Century and interbred with the Jews already in their midst, then we would expect them to be racially homogenous with the larger group, as they would all express the genetic markers of the Jewish people.

Non-Israelite haplogroups found in Ashkenazi populations include the European haplogroup R1a1 and the Asiatic Q haplogroups. The presence of R1a1 is mostly the result of Jewish men marrying with European women, whereas, the Asiatic Q marker only appears in or 5 and 10 percent of cases, making it 'extremely rare'. For this reason, population geneticist and senior physician at Israel's Rambam Medical Center, in Haifa, Doron Behar considers Q to constitute only a minor founding lineage among Ashkenazi populations.¹⁵¹ However, this information is shown to be nonsensical when we consider that R1a1 is also extremely prevalent in Central Asia and the lineage of the Khazars.

Post-graduate research Eran Elhaik uses genetic data from modern-day Armenians and Georgians as a stand-in for the long-extinct Khazarians because they live in the same area as the medieval state and shows that they share significant genetic heritage. Geneticist Michael Hammer, from the University of Arizona and co-author on Behar's paper, says that this similarity can be explained by the fact that Armenians and Ashkenazi Jews share Middle Eastern roots. But Elhaik responds that this is "circular reasoning" and that by this rationale, Armenians and Georgians can be said to be descendants of Jews and therefore racially Jewish. Elhaik further maintains that the only way to explain the ballooning of the European Jewish population from its tiny base in medieval times, to the 8 million mark seen at the beginning of the 20th century is through the widespread conversion by the Khazars.¹⁵² So no matter how you slice it, it appears that Ashkenazi Jews are related to the Khazars.

Even in literature that argues against the Khazarian heritage of Ashkenazi Jews, such as David Livingstone's website "Conspiracy School" to do nothing but confirm it. Here is a quote from his blog post; "The Proceedings of the National Academy of Science report, appears to bear out that Ashkenazi Jews must have arrived in Eastern Europe, not from the west and southwest, but from the south and east, that is, via northern Italy and the Balkans, Asia Minor and the Greek Byzantine empire, the Volga kingdom of the Khazars, or a combination of all three."¹⁵³ The only recourse they have left is to call people "anti-semitic" for espousing the view point. This, however, doesn't appear to work on Elhaik, as he is Jewish himself.

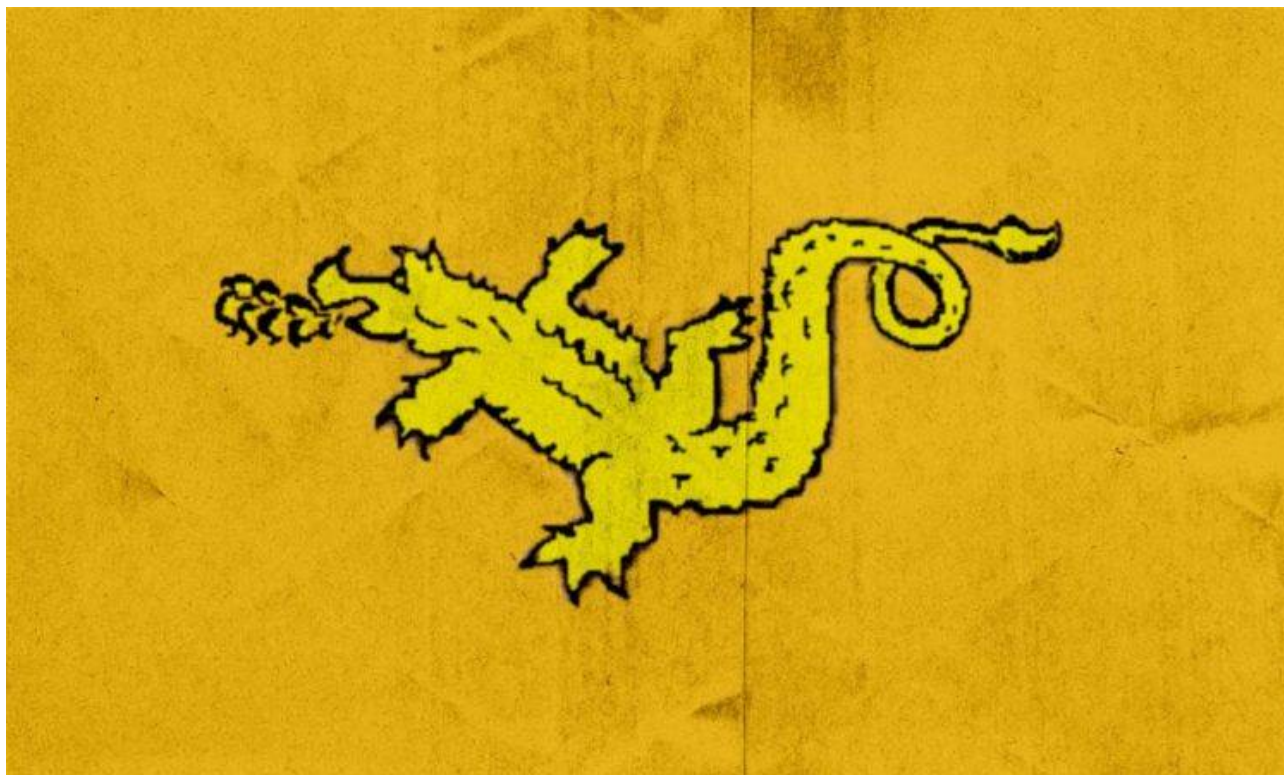
So, if the Khazars converted to Judaism in the 8th Century AD, then what religion did they convert from? There is some speculation that their indigenous religion might have been Tengriism. Tengri was a Sky God, who created the Tree of Life and protected it by means of snakes and dogs. This makes him akin to the serpent cult of Mithra, who is also shown to have dogs and snakes as his protectors. The Khazars worship of Mithra is a

¹⁵¹ <http://www.conspiracyschool.com/ashkenazi#24>

¹⁵² <https://www.darkmoon.me/2013/top-israeli-scientist-says-ashkenazi-jews-came-from-khazaria-not-palestine/>

¹⁵³ <http://www.conspiracyschool.com/ashkenazi#24>

possibility, since it is a Persian religion with Zoroastrian roots that spread all around Central Asia, during the Achaemenid period (c. 5th Century BC). Ancient Roman depictions of the God, show him in traditional Persian dress, with the Phrygian Cap, or 'Liberty Cap'. The similarity between this and the common name for the psilocybin 'Liberty Cap' mushroom could be an indication that the Mithraic mystery cult was a Shamanistic sect, who made use of psychedelic trance states in their rituals. This fuels speculation that the original Khazars were serpent worshippers of the Mithraic kind.



The Hun-Turkish flag featuring a yellow dragon on an orange background.

We know that the Hun venerated the serpent, as a dragon appears on their flag and coat of arms.¹⁵⁴ Another of the emblems used by the Hun and the Khazars was the double-headed eagle. This symbol is still used by the Ashkenazi and Freemasons today. Given that the traditions of the Hun and the Khazars are still present in the culture and religious observances of the Ashkenazi, might this provide us with a cultural and religious basis for the persistent symbolic undertones of serpent worship present in modern day Kabbalah? I think it could. Recall that the etymology for the word 'Mithra' was *binding*. It is possible that the descendants of the Khazars still feel bound by this obligation to their old Serpent God, and continue to venerate him under the guise of Judaism and secrecy of Kabbalism today.

The appearance of the dragon on the flag of the Hun is very like the dragons I saw in the prophetic dream I had about the Estonia. The reference to Typhon, Apophis and the Great Evil in the religion of the Kabbalah, all suggest the importance of the serpent to their secret religion. But so what? Serpent worship is among the most widespread of the ancient religions. It has been practiced in South America, Egypt, Northern Europe, in China and by Aboriginal cultures going back, at least 50,000 years. Consequently, every single extant civilisation can be said to have engaged in the observance of Serpent Worship, at one point or another in its history.

¹⁵⁴ <https://defence.pk/pdf/threads/turkic-history-khazar-line-krupa-de-tarnawa-mysteries-of-the-silk-road.309057/>

Curiously, this assertion only confirms the likelihood that Kabbalistic cults are engaged in ritual sacrifices to snake gods, rather than refuting it. Take the example of the Park Geun Hye and the feminist cult in South Korea. How could they, as a predominantly Christian nation, ever choose to adopt serpent worship, which is antithetical to every thing they stand for, unless they had a previous grounding in serpent worship? We know that at the time of the Sewol Ferry disaster, President Park Geun Hye and Mr. Yoo Byung-eun (the owner of the Sewol Ferry) were involved with several pseudo-Christian churches, that were really fronts for South Korean Shamanist practices. The symbol of the dragon (snake) is of utmost importance to all Oriental magical systems and traditions. Therefore, it would have been easy for them to adopt the beliefs and ritual rites of the Secret Religion of Israel; the Kabbalah.



The Sam Taeguk, or Great Pole, of South Korean Shamanism.

The Sam Taeguk is the symbol of Traditional South Korean Shamanism and expresses the same triune structure as that of the Hecate Trium and Triskelion. What we may be seeing here, then in South Korea, Europe and indeed all of the world is the revival of the old ways of serpent worship, all of it stemming from an initiative put forward by the Khazarian Kabbalists.

Q; The Winged Serpent

The concept of a modern-day Serpent Cult sacrificing its members to a Reptile God is the basis of Larry Cohen's 1982 movie "Q; The Winged Serpent". It stars the late martial artist and actor David Carradine, of "Kill Bill" fame, as a hardened New York police detective, named Shepard. Shepard investigates reports of a giant flying-lizard devouring the people of his beloved city and, in the process, uncovers links to a bizarre series of murders. The murders have a ritualistic element, which leads him to believe they are connected to the lizard case, in some way. His hunch proves correct and it is discovered

that a group of crazed religious zealots are offering themselves as sacrifices to the Ancient Mayan deity, Quetzalcoatl: The eponymous 'Q'.

Shepard's name is likely a reference to the biblical shepherding of "the weak through the valley of darkness" (Ezekiel 25:17). In this case, "the weak" are the city's population and "the valley of darkness" is the great canyoned streets of Manhattan. But could it also be to do with the Sephardic race of Jews locked in a power struggle with the Serpent Worshipping Khazars; erroneously denoted by the genetic marker 'Q'? This seems unlikely, given how grounded the theme of the movie is in Mayan mythology. That is, until we examine some of the deeper symbolism in the movie and see that it is seemingly connected with Freemasonry, the Skull and Bones Trust and the events of 9/11.

The movie begins with an aerial shot of the city, which is meant to be viewed from the perspective of the giant lizard. At one point the lizard flies between the Twin Towers, and gives us the first hint of an aerial threat perpetrated in the direction of the World Trade Centre Complex. In the movie's finale, we see the defeated serpent crash into a step pyramid on top of a skyscraper; dislodging the capstone there in the process. While a step pyramid is certainly Mayan in character; the symbol of the Missing Capstone is most closely associated with Freemasonry. The symbol itself represents 'a lack' or incompleteness in the wholeness of God's work. The aim of the Freemasons, and by extension the Kabbalists is to take the place of this missing piece in the hierarchy of man, just as the Eye of Providence is seen taking the place of the capstone, on the back of the one dollar bill. By associating the fall of the serpent with the displacement of the stone, Larry Cohen appears to be linking the Serpent Worshipping Khazars to Freemasonry and their One World Agenda.



Q; the Winged Serpent falling against the Mayan pyramid and breaking off its capstone.

We see further evidence of secret societies, in this story, when Shepard tracks the leader of the Quetzalcoatl Cult to a hotel room in the city. By the time he gets there, the Mayan priest has already offered himself as a sacrifice to his Serpentine God. Shepard may have been too late to prevent the gruesome death, but the door to the hotel room; 322, reveals another important clue and in turn links the whole shady business of serpent worship, secret societies and 9/11; back to the Skull and Bones Trust.

The Screech Owl

Owl symbology is of particular importance to occult secret societies operating within the United States government. Ordinarily, the owl is attributed to the Roman Goddess of Wisdom and War Minerva (Ancient Greek: Athena). The importance of Greco-Roman architecture and mythology with regards the power structure of Western Nations is self-evident, but I wonder if the owl symbol has not been subverted, or perhaps was to begin with a reference to Lilith and the Screech Owl. Occult conspiracy theorists regularly point to various pieces of information, as evidence of Minerva worship, for example; the grounds of the US Capitol building being in the shape of an owl, or the owl on the one dollar bill in the higher echelons of society. When we examine the alleged owl on the one dollar bill in detail, it appears to be somewhat of an underwhelming experience. I don't know about you, but when I look at the below picture of the supposed owl, I don't see anything that would suggest a bird; owl or otherwise. Instead it would appear to be a continuation of the weave threads (or web motif) in the background. But even this does not seem accurate, as the lines themselves do not appear to line up. Perhaps there is something to this after all...



The so-called 'owl' on the one dollar bill (Left) and the owl on Capitol Hill (Right)

Recently, I heard that high ranking officials in the Clinton and Obama administrations regularly took an Oath to the Goddess of Minerva, when carrying out their duties to the state. I have not been able to find direct confirmation of this. But even if it were true, how do we know that the officials are not merely playing up to the conspiracy theorists conception of them as Minerva worshippers; to divert from their true focus; being Lilith and the Serpent? While, many fraternities in America are of the Greek Alphabet kind, we notice that the fraternities that have interested us the most, such as; Skull and Bones, the Mystic Sevens and the Scarabbean Secret Society, have all been either Hebrew or Egyptian in character. Therefore, it seems likely that the owl is more than likely of Hebrew origin. This suggests Lilith rather than Minerva worship, a point I will return to later on.

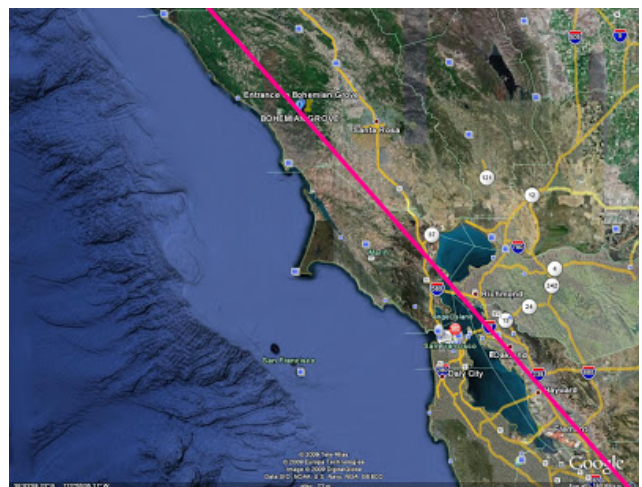
If it were just these one or two examples, we might think that it was nothing to be particularly concerned about. Back in 2009, however, I was investigating the untimely death of musician and performer Michael Jackson. After being pronounced dead, Jackson was flown to the Ronald Reagan Medical Centre (or UCLA Medical Center) located on the

campus of the University of California, Los Angeles. When viewed from the air, the hospital looks to me like a swooping owl. Needless to say you should be very careful if you choose to be a patient at this hospital and certainly not to go there to perform abortions, which you really shouldn't be doing anyway, as it would likely be offered up as a sacrifice to Lilith and the Serpent. Incidentally, news of Michael Jackson's death — which was easily one of the biggest news stories of the early 21st Century, was broken by a then relatively unknown media website, called TMZ. It is clear that TMZ were given exclusive access to this information by the entertainment industry, to effectively springboard the launch of their new 'Hollywood insider' website into the public consciousness.



The Ronald Reagan Medical Centre (or UCLA Medical Center) is also referred to as "the Reagan"; not unlike "Raven", another important bird archetype.

If you take a line direct from one of the two doorways on the roof complex and extend it outwards, it crosses Jackson Street; runs the length of San Francisco; and terminates at another important site; Bohemian Grove in Northern California.



Geodesic line running from the roof of the UCLA Medical Building to the Bohemian Grove campgrounds, in Monte Rio, California.

Bohemian Grove; a 2,700-acre campground located at 20601 Bohemian Avenue, in Monte Rio, California, is the location of a private San Francisco-based men's art club; called the Bohemia Club. Each year, in mid-July, Bohemia Grove hosts a two-week long, three-weekend encampment of some of the most powerful men in the world. The Bohemia Club is a fraternity whose guest list includes musicians, artists, prominent business men, senior media executives, and people of power including government officials and U.S. presidents. Among these are Skull and Bones members, George W. Bush and his father George Bush. The opening ceremony of the Grove is called the Cremation of Care. The ceremony takes place in front of an Owl Shrine, a 40-foot (12) hollow owl statue made of concrete over steel supports. There they are said to burn an effigy to exorcise the Demon "to ensure the success of the ensuing two weeks."¹⁵⁵



Owl statue at Bohemian Grove and the Seal of the Bohemian Club.

On the seal of the Bohemia Club, once again, we see the owl, and the Grove's motto; "Weaving spiders come not here." There has been much speculation as to the meaning of this phrase, but I now believe that it is in relation to the energetic barrier surrounding the Earth that keeps this surreptitious group imprisoned on Earth. My reasons for believing this are two-fold. Firstly, Tsarion points out that the Hopi Indian prophecy of the Blue Kachina speaks of "webs being spun in the sky", which he says refers to the energetic barrier itself. Secondly, we have the motto, written on a belt, which is cognate with the oroborus or the snake that eats its own tail and the barrier, as represented by the moon. This links the two symbols of serpents and owls together in the same motif, just as we have seen done so many times in this investigation of Kabbalistic imagery and beliefs. This in turn reveals why the owl on the back of the one dollar bill, in connection with the woven web-like filaments. At first glance the "owl" appears to be made up of the thread, but then we see that there is no direct connection. The bird is therefore isolated from these threads i.e. "Weaving Spiders Come Not Here."

Finally, we see that the grounds at the US Capitol Building were designed by the American landscape architect Frederick Law Olmsted, 1874 to 1892. The first Cremation of Care ceremony was carried out in the Bohemian Grove by High Priests George T. Bromley and James F. Bowman in 1881.¹⁵⁶ So, it is possible that Olmsted was influenced or may even have been a founding member of the Bohemian Club; although I have found no direct evidence of such.

¹⁵⁵ Philip Weiss "Masters of the Universe Co to Camp: Inside the Bohemia Grove". Spy Magazine. November 1989

¹⁵⁶ Garnet 1908, pg. 19.

Shiva Lingam

In researching information on the alleged relationship between the Khazars and Snake Worship, I came across a website, which claimed that the Khazars worshipped the Shiva Lingam. A Shiva Lingam is a representation of Shiva's lingam (or penis) of the kind abstraction that sculptor Henry Moore would be proud of. Shiva Lingams come in all kinds of shapes, sizes and materials, but in general they all represent the erect penis of Shiva, sitting upright inside the yoni of his second wife; Parvati. It is not a great leap from serpent worship to penis worship, as both have a similar shape, but I'm doubtful if it is really much of an improvement. As for whether there is any truth to the claim that the Khazarian Empire was really involved in the worship of Shiva Lingam, there is no evidence for this and if you actually read the article that this information is from¹⁵⁷ you will see that it is merely copy-paste from the Wikipedia entry on the Khazars. This shows you the state of journalism on some websites in the 21st Century; All you need is a snappy title, an image and a block of semi-relevant text and this will be enough to get your point across to the jaded, information-saturated reader.

While there are some definite similarities between Mithraism and the Hindu deity Shiva; for instance, both gods are depicted with serpents draped around their shoulders, it seems likely that it was Mithraism that influenced the Hindu cult of Shiva and not the other way around, as might be implied from the article on the 'Booksfact' website. It has been suggested that the presence of the snake in Shiva worship was probably adopted from an earlier serpent worshipping cult emerging from Persia. It seems very likely to me that this earlier cult was Mithraism or a progenitor of it and, if this were the case, both religions could be said to share the same roots. The name Mithra shares the etymological roots of Vedic common noun 'mitra' (to bind) and is still known today in India, as one of the 108 Names for Lord Sunya/Sun God. This god is honoured daily in the pre-yogic chant 'OM Mitraya Namaha'.¹⁵⁸ We should not be too surprised to see mention of Shiva with regards the Khazars and Kabbalism, since Shiva is Shankara; the namesake of Ravi Shankar (Norah Jones's father and noted musician in his own right) and a statue of Shiva stands outside the Cern Laboratories that houses the Large Hadron Collider and which was also the site of a 'mock human sacrifice' some years ago.

Abstraction is not a common trend in the ancient sculptures of the Hindus. Ordinarily, when we see statues of Hindu Gods, they are represented in a hyper-realistic manner. This is what makes the abstract nature of the Shiva Lingam seemingly so odd. Perhaps the abstraction is undertaken to shield the prudish and the bashful of the full emotional effect of the subject matter. This explanation doesn't hold too much water however, when we consider that graphic representations of Goddesses servicing their male counterparts orally were regularly on display at temples across the country and are still to be seen today, in some parts. An alternative explanation, is that the Shiva Lingam really represents something else entirely and that its true identity has either been misinterpreted or miscommunicated down through the ages. So what other possible interpretations of the Shiva Lingam shape could there be?

When we look at some examples of Shiva Lingam's, particularly those that are rendered in gold metal, it is easy to think of Aladdin's Lamp. But since Aladdin's lamp has already been identified as a phallic symbol, perhaps this does not advance our understanding very much. An alternative hypothesis, is that the Shiva Lingam is a spacecraft design. Perhaps its shape results from a UFO sighting in prehistory and was

¹⁵⁷ <https://www.booksfact.com/religions/khazars-worshipped-siva-lingam-before-judaism.html>

¹⁵⁸ The Mitraya (or Maitreya) is known in Buddhism, Zoroastrianism, Judaism and Christianity as the 'Buddha yet to come' or 'Messiah'. Although rarely mentioned in Christian terms, the word 'Maitreya' is generally associated 'the Anit-Christ' or false prophet.

interpreted by those witnesses as the penis of an angry God. This misinterpretation was then passed down throughout the ages and evolved into a kind of penis worshipping cult. Lets take a look at the story behind to how the Shiva Lingam came to be and see if it shares any of the same hallmarks of your average UFO sighting or report.



Shiva Linga

There are several variations of the story of how the Shiva Lingam came to be an object of worship, but the general story states that Shiva was wandering around topless in a forest mourning the loss of his first wife. Now, at this time there were many holy men or Sadus in the forest and they had wives too. When their wives saw the topless God and his spectacular physique they fell instantly in love with him. The husbands grew jealous and cursed Shiva's phallus causing it to fall to the ground. The God's phallus burst into flames upon contact with the Earth and travelled around setting fire to the countryside and promoting sickness wherever it went. In the face of these catastrophes the people sought a solution to the problem, but Shiva said that his lingam would remain on Earth and that it would have to be worshipped forever more or the same fate would befall mankind in future. The people agreed to this, but the problem of the flaming lingam still remained. In the end they solved it by placing it inside the yoni (vagina) of his second wife Parvati. Once contained inside the yoni it was no longer such a problem and that is why the Shiva Lingam is often accompanied by a wide base called Parvati's yoni.¹⁵⁹

When the Shiva Lingam is described as 'falling to Earth' it is easy to see how this could be interpreted as a spaceship, probably with some kind of high energy nuclear reactor on board, crashing to the ground. This explains why it burns the countryside and makes everyone that comes into contact with it sick. These people are suffering from the effects of radiation sickness.

Shiva is said to be the God of Destruction and indeed he has been said to have destroyed life on Earth (possibly many times) before. From this perspective, the story of an alien spaceship filled with malicious ETs crash-landing here on Earth, sometime in our

¹⁵⁹ <http://www.jaisiyaram.com/blog/religion/18894-shiva-lingam-how-the-worship-of-a-penis-started>

distant past, calls to mind the Gnostic theories of Michael Tsarion, C.S. Lewis and others, which state that the demiurge crash landed on Earth millennia ago. To be clear on this subject, whatever was on board the craft that crash landed on Earth was not human. It was likely some kind of spirit or disembodied ghost. The demiurge decided to adopt the Israelites as its point of contact with humanity and led them from strength to strength (toying with them along the way) until humanity was in a fit position technologically to carry out his aims.

Spaceship Designs

But if this is the case and the Shiva Lingam is a trace memory of the actual design of the invader's spacecraft, then why does it look like that? Normally, spacecraft are said to be saucer-shaped or at least rocket shaped. The Shiva Lingam appears to have qualities of both and therefore of neither. It is certainly not the most aerodynamic of designs. Why would they design a spacecraft that looked like this, I wondered?

Then, I remembered something from a review about the new 'Solo: A Star Wars Story' (2018). The review was not particularly favourable, and one of the issues brought up was the design of the spacecraft. In particular, the design of Dryden Vos' ship, which is 'shaped like a tower'. This description piqued my interest, so I decided to take a look at the space ship myself. It is hard to get a really good image of the ship, known as the Coronet Luxury Space Yacht, because the movie has only recently come out, but you can clearly see from these two images that the design of the ship is very similar to an exaggerated Shiva Lingam, turned upside down.



Coronet Luxury Space Yacht; 'Solo: A Star Wars Story' (2018) Notices the Egyptian lotus motifs on the side, which links this craft with the boat of Ra and the Fhloston Paradise.

The Coronet shares all of the features present in a Shiva Lingam; along with some Ancient Egyptian-looking embellishments. A little bit of research into the lore behind the subject revealed that it was built by Kalevala Spaceworks, on the planet Kalevala,¹⁶⁰ in the Mandalorian System. This leads me to believe that the Sampo is actually a spaceship. I have not seen 'Solo: A Star Wars Story', but I'm guessing that the Coronet shares the same fate with the Fhloston Paradise space cruise-ship in 'Fifth Element'.

Later on again, I noticed that the Coronet is not the only lingam/yoni shaped spacecraft and that Han's ship, the Millennium Falcon (one of the most iconic spaceships

¹⁶⁰ <http://starwars.wikia.com/wiki/Kalevala>

in all of movie history) is also shaped like the base of a Shiva Lingam. It looks like a Shiva Lingam, without a Lingam. So where is the Lingam, I asked? Then I saw the following promotional movie poster from IMAX and I realised that Han Solo, himself (or his blaster) represents the lingam, because Han Solo is such a 'big swinging dick', as they like to say in the corrupt movie industry.

In any case, there is obviously more to *Solo: A Star Wars Story* than meets the eye. Take for example, the title of the movie itself. It is such a cumbersome sounding, and longwinded title, even if we take the sibilance into account. It could probably be more easily rendered; S:SWS. When we consider that 'Shin' (W) in Hebrew is the letter S, we see that this is SSSS and so we are back to this Scarabean Secret Society line of investigation. What do secret societies have to do with Solo, you might ask?

Well, that's where things get really interesting, or dangerous; depending on your point of view. One of the iconic parts of the design of Han Solo's ship; the Millennium Falcon, is the fact that it looks like it has a section missing from the front. In *Solo: A Star Wars Story*, we learn that the reason why it looks like this, is because it used to have an escape pod, but no longer. By going back in time, to expand upon Han Solo's back story, the producers of Star Wars are able to retrofit the escape pod back into the design of the ship. Now look again at the IMAX poster below; notice how it is standing upright. Does it remind you of anything? What does the idea of a missing section of the nose or the top of the ship bring to mind? That's right; the missing capstone. By going back in time to attach this section of the ship, the producers are signalling to the others that the time to implement their plan is now. That is why this is a really dangerous time for humanity, and why I should probably telling people about this subject in video and not in text form, where nobody will ever bother to read it; at least not for a couple of years. Although, judging by the tag-line of this movie, it appears that the Kabbalists are aware that they are mercilessly out numbered.



'Solo: A Star Wars Story' (2018) IMAX movie poster (Left) and the Millennium Falcon (Right).

While the similarity between Han's ship (the Millennium Falcon) and the Shiva Lingam is probably coincidence; and yet even as I write that something tells me that it isn't. Either way, the missing keystone element is undeniable and almost certainly deliberate. Also the name 'Falcon' harks back to Ancient Egypt again and the winged God Horus. I'm tempted to assume that the inspiration for the name 'Han' is at least partly derived from 'Hun' the ancestors of the Khazars.

Identifying the Shiva Lingam as a spacecraft certainly clears up many of the questions surrounding the peculiarity of its design, but what about the reference to placing it inside the yoni of Parvati? Obviously, if the lingam does not refer to Shiva's member, then the yoni cannot refer to any of Parvati's complimentary body parts. So what is it referring to? Anyone who has studied the concept of interstellar space travel knows of the enormous distances involved and they will also tell you how conventional modes of space travel available to us now, such as; rocket ships and solar sails, are simply not up to the task — and what is needed, therefore, is some kind of warp-drive engine capable of bending the fabric of spacetime to enable the craft to travel at or near the speed of light. Any craft with this capability must possess the means of bending spacetime around itself to form a sort of cocoon, which is outside of space and time. I propose that whoever owned the keys to the Shiva Lingam spacecraft got on board and activated the warp-drive mechanism, thereby storing the hazardous spacecraft safely in a stasis field here on Earth. This time-space bubble is what the 'yoni' of the Shiva Lingam refers to and it is basically a wormhole to another dimension of spacetime.

But is there any evidence of such a spacetime distortion in the more recent history of mankind that we could compare this to? Ostensibly not, as no such high-level technology is known to exist. But there are rumours of an experiment carried out in Philadelphia that suggest otherwise...

The Philadelphia Experiment

The Philadelphia Experiment is an alleged US military project that took place in the Philadelphia Naval Shipyard, Pennsylvania. The purpose of the experiment was to render the USS Eldridge battleship and its crew completely invisible (or "cloaked"), by use of pulsed electromagnetic energy. The results of the test, from a technical stand point were a complete success; in fact, they went above and beyond what the scientists could have hoped for. On 28 October 1943, the USS Eldridge is said to have completely vanished from its dock at the naval shipyard and teleported to a naval base in Norfolk, Virginia, over 200 miles (320 km) away; travelling ten minutes back in time, in the process. When the battleship reappeared in Philadelphia, the disastrous effects the experiment had on the crew became apparent. Some of them had suffered from headaches and nausea, others had travelled through walls, fused with bulkheads, or made contact with alien lifeforms that appear to live along side us in alternate dimensions. The Navy swore the men to secrecy and even went so far as to use 'mind-control' techniques to limit or block their memory of the event entirely.¹⁶¹

Shortly after the publication of his book 'The Case for the UFO'; astronomer and ufologist Dr. Morris K. Jessup received several letters, from a Carlos Miguel Allende, which contained the first recorded mention of the Philadelphia Experiment. Carlos Allende (who's real name was in fact Carl Allen) claimed that he was drafted for a top secret experiment in the Philadelphia Naval Shipyard. Although he was not on board the ship at the time of the experiment, he said that he witnessed it vanish and saw the effects on the crew members afterwards. One of the chief side effects Allen mentions is becoming 'stuck' or 'frozen'. This

¹⁶¹ https://en.wikipedia.org/wiki/Philadelphia_Experiment#cite_note-3

describes a condition where the afflicted person is unable to move or talk for hours or even days at a time and appears to be a direct result of the energy field their bodies were exposed to. These men refer to this state as ‘caught in the flow (or push)’ and “going fast”.¹⁶²

This is interesting, when we compare it to the experiences people report having, whilst under the influence the psychoactive drug Salvia Divinorum. Such people commonly refer to ‘Salvia gravity’ which is a feeling of being pushed in one direction or another and of moving at terrific speeds. Experiences of going into alternate realities and conversing with strange alien Gods and entities are also common with Salvia. Given this similarity, we may suppose that Salvia Divinorum provides the answer for how the pulsed electromagnetic fields of the Philadelphia Experiment give rise to the effects of teleportation and time-travel, in the first place.

In my book ‘Siempre Brochade; An Excursion into Cataphysics’; I give a detailed analysis of a salvia trip and its wider implications from a philosophical level. One aspect that I didn’t include in that analysis is my theory of the neurological processes that must be involved to create the perception of reality breaking up and being replaced with a ‘void’. My belief is that a full Salvia Divinorum trip creates a signal in the user’s brain that is on the same frequency at which reality is processed in the human brain. The interference between the two signals causes a break down in the perceived reality and the user ‘falls through the cracks’ of perception into another Universe. In short, the veil of reality is dropped and we see the Universe for how it really is, at some level.



USS Eldridge (DE-173) c. 1944.

The same kind of process could be at work in the Philadelphia Experiment, where the pulsed EM generator creates a field vibrating at the frequency of physical reality, thus creating a destructive interference pattern causing the ship to vanish from view. Once the fabric of reality has been obliterated it is easy to see how effects like phase-shifting, teleportation and time-travel can come into being, as the rules of space-time and matter no longer apply. In his letters to Jessup, Carl Allen suggested that the pulsed EM energy was

¹⁶² ‘The Case for the UFO’ Varo Edition, M. K. Jessup; The Quantum Future Group 2003; pg. 17; <https://archive.org/details/THECASEFORTHEUFOVaroEditionM.K.Jessup>

likely the same kind of technology used by UFO to travel through space and to appear and disappear at will.

During my own Salvia experience, it was suggested to me by the intelligence behind the plant that the Salvia plant was placed on Earth by a race of extraterrestrials, as a kind of communication device. These aliens informed me that they had been at war with the human race, since the beginning of time and at that point I was given a huge download of information; much of which appears in 'Nexus; The Gnostic Book of the Dead'. I took salvia, for the first and last time, on the evening of the 25 October 2010, and it took me around about two to three days to unpack the main body of the information. Therefore, the fact that the Philadelphia Experiment is said to have taken place on 28 October appears significant, in some sense, as this was the date that I came into contact with the alien lifeform known as the plasmate and also discovered the 'True' nature of the Cosmos; according to Salvia.

The Varo Edition

After Morris K. Jessup received the first two letters from Carl Allen, he wrote back asking for proof of his claims. Allen responded with a third letter; essentially stating that he had told him all he could, but that more information could possibly be obtained through a course of hypnosis and sodium pentathol (the Truth Serum). Jessup never followed up this proposal and it is widely assumed that he thought Allen was a crackpot. In any case, he had a number of other books in the works and a planned expedition to a site of geographical and archaeological importance in Mexico, connected with his UFO research. It seems likely to me that Jessup's lack of interest in what Carl Allen had to say forced him to undertake the next phase of his plan to regain his attention. It is known that in 1957, Allen took a copy of Jessup's book 'The Case for the UFO' annotated it and sent it to the Office of Naval Research, where it was picked up by Major Ritter, who in turn sent it on to Commander George W. Hoover Special Projects Officer and newcomer Captain Sydney Shelby. Clearly the contents of this book intrigued them enough to contact Jessup; the original author of the text, to see if he could shed any light on it.

Jessup agreed to meet with them in New York and take a look at it. The annotations were written in three different coloured pens, in a conversational style, which the Navy Officers presumed to be the work of three different individuals. It didn't take long to realise that they were all the work of one man; Carl Allen. All of the annotations displayed the same strange use of capitalisation that Allen's letters were prone to; along with a number of characteristic spelling errors, typical of the ex-seaman. But what would have really clinched it for him was the annotation on page 94 of his book that made mention of a secret Navy "invisibility experiment gadget" tested out on crew members in 1943.¹⁶³

Many of the annotations seemed to suggest personal and in depth knowledge of many of the UFO events discussed in Jessup's book. Allen makes repeated reference to two species of alien the L-Ms and the S-Ms. It is known that the L-Ms stand for Little-Men (or alternatively Lemurian Men); a mostly benevolent humanoid race of amphibian beings. It has been suggested that the S-Ms stand for Saurian-Men, which seems plausible, in this context. The Navy issued a republication of Allen's notated version of Jessup's book, which was from then on known as the Varo Edition. Jessup felt that much of what Allen had to say was garbage, so Allen's attempt at winning him over appears to have failed. Not that I can blame Jessup; most of Allen's scribbles are intensely narcissistic and appear to be written by a man who is in the throws of a mental breakdown of some kind.

However, just because Allen may have had personality problems does not instantly discount his story and it is clear that Jessup felt the same way, as he committed himself to

¹⁶³ <https://archive.org/details/THECASEFORTHEUFOVaroEditionM.K.Jessup>

reannotating the Varo Manuscript. During this time, Jessup encountered several hardships; his planned trip to Mexico hit a terminal impasse, and his wife divorced him. It would appear that these personal set backs; along with the strange revelations he had learnt in the Varo Manuscript contributed to an increasingly debilitated frame of mind. On October 1958, he was invited to dinner party with one of his associates, the writer and paranormal investigator Ivan T. Sanderson. After the dinner, he asked Sanderson, Bill Moore, Hans Stefan Stantesson (editor of *Fantastic Universe*) and another man, if he could speak with them in private; away from the other guests. Sanderson acquiesced and took them all into his study; whereupon Jessup presented them with his reannotated manuscript and asked them to read it and keep it safe “in case anything should happen to him.” He claimed that, in Sanderson’s words, “he had been sucked into an insane world of complete unreality” and beset by an “endless stream of ‘coincidences’” that made him feel, as though he were losing his mind.

After reading the book, the group of men agreed that this was indeed a grim affair. Jessup swore the men to secrecy and stipulated that the material was not to be published unless a certain individual contacted them in writing and with signed affidavits. Just who Jessup gave the manuscript is unknown. Charles Berlitz speculated that it might have been Sanderson himself, but the author and alternative energy researcher John A. Keel stated categorically that it was Santesson who was the final recipient of the manuscript.

After this Jessup went missing and neither Sanderson, nor Jessup’s publisher were able to contact him. A few months later, in December 1959, they learned that Jessup had been in a serious car accident that had seriously hampered his ability to work. Jessup remained aloof during this period. Finally, he wrote a letter to his friend and confident Long John Nebel; a late night radio talk show host. The letter has been described by Santesson as a ‘straight suicide note’ in which he likened his mental state to that of a ‘vegetable’ and that he would take the risk of ‘another universe or existence being better than this miserable world’. Santesson stressed the point that Jessup’s demise was entirely the result of his financial troubles and that; “the mysterious ‘they’ had nothing to do with it.”

Despite Santesson’s assertions many researchers and writers have concluded that something very mysterious did happen to Jessup. The original Medical Examiner’s Report, Morris K. Jessup was found slumped over the wheel of his 1958 white Chevy station wagon, in Dade County Park, Florida. An attempt to resuscitate him failed and he was pronounced dead either on the scene or in transit to hospital, the cause of death given as: “Acute carbon monoxide intoxication / Deceased inhaled auto exhaust.” However, Ivan T. Sanderson disputes this and says that Jessup died in his garage;

“This {Jessup’s death} was greatly enhanced by the false report that Jessup had been found dead in his car in a park. He was not; he was found in his car in a locked garage in his house. Most unfortunately, no precise statement has ever been issued as to whether a pipe had been led to the closed car from the exhaust or not; nor was it stated whether the garage was locked from the inside or the outside, or the car locked at all. These latter points may just never have been published, as his death did not receive more than perfunctory notice.”¹⁶⁴

After being granted access to Dade County medical reports, Anna Lykins Genzlinger of Miami supposedly found that Morris Jessup’s blood was saturated with alcohol, and that this combined with medication he was taking would have been lethal. The question then was, how had he able to drive his car, write a suicide note, and attach a hose to his car exhaust and commit suicide, if he was so intoxicated? Ultimately, Genzlinger redacted her statement and said that she believed that Jessup did kill himself,

¹⁶⁴ “Jessup and the Allende Case” by Ivan T. Sanderson, published in *Pursuit*, Sep, 1968, Vol. 1, No. 4

but that he was likely “under some sort of control” when he did so.¹⁶⁵ It appears that she may have misinterpreted “acute carbon monoxide intoxication” as merely “intoxication”. In light of this, it would be easy to assume that Sanderson was similarly mistaken, that a very sober Dr. Jessup drove up to that Dade County Park, all by himself. But, another set of bizarre coincidences lead me to question that.

DADE COUNTY
DEPARTMENT OF PUBLIC HEALTH
1350 N. W. FOURTEENTH STREET
MIAMI 35, FLORIDA
T. CATO M. D. M. P. H.
DIRECTOR

STATE BOARD OF HEALTH
BUREAU OF VITAL STATISTICS
CERTIFICATE OF DEATH
FLORIDA
STATE FILE NO. 2569
REGISTRAR'S NO.

BIRTH NO. 23XY
PLACE OF DEATH
1. CITY, TOWN OR LOCATION Dade
2. RURAL
3. NAME OF INSTITUTION Dade County Park
4. STREET ADDRESS 1551 Saragossa
5. NAME OF DECEASED MORRIS K. JESSUP
6. SEX Male
7. RACE White
8. MARRIAGE STATUS Widowed
9. DATE OF BIRTH March 2, 1900
10. PLACE OF BIRTH Professor of astronomy University Indiana
11. SOCIAL SECURITY NO. 1-31-34990-0000
12. CAUSE OF DEATH Acute carbon monoxide intoxication
13. MEDICAL CERTIFICATION
14. MEDICAL EXAMINER'S OFFICE
15. DATE SIGNED 4/21/59

Doctor Morris K. Jessup's Certificate of Death, indicating “Acute monoxide intoxication”. Source; www.de-173.com

Some years ago, I dreamt about a man named Ivan Stevenson, who was an author of several famous children's books. In the dream, he had gone missing and was framed for the crimes of an Ivan K. Stevenson, whereupon the manuscript for his newest novel had been taken by a woman who readapted the story and published it under her own name. The story when it came out, suffered criticism; not unlike the criticism that author J. K. Rowling and her Harry Potter series received from religious groups for ostensibly promoting witchcraft and the occult to young impressionable children. Interestingly, the author in this case was an Rowling-type figure and after a little investigation, I discovered that she was involved with a Satanic organisation called the Fellanist Society. While this raises the questions, as to whether or not Rowling stole the idea from her book from someone else, namely from a man named Robert Galbraith (which is the name she used as a pseudonym/atler ego), this would be getting off the point.

The more pressing issue here involves Ivan T. Sanderson and Hans Stefan Santesson, as both of these men have very similar sounding last names and one of them is believed to have been in possession of Jessup's manuscript after he died. From this we can conclude that either Sanderson or Santesson wished to republish the information in Jessup's reannotated manuscript, as their own, but felt it was impossible to do it while

¹⁶⁵ <https://www.de173.com/dr-morris-k-jessup/>

Jessup was still alive. More likely, however, it would appear that either Sanderson or Santesson may have been secret agents working for some governmental group or other, who had infiltrated the newly sprung UFO investigation movement and were thereby acting as Gatekeepers to steer the inquiry in the direction of their own choosing. If this was the case, then it would appear tragically ironic that Jessup should entrust his annotated Varo manuscript to either of them. Perhaps, they felt that Jessup was getting too close to the truth and had to be dealt with, by other means.

While this is certainly plausible, is there any actual evidence to suggest that either of these men were indeed working for a secret intelligence network? So, far the only evidence I have managed to uncover is that Hans Stefan Santesson edited a magazine called 'The Saint Mystery Magazine', from 1959 to 1967. The magazine was a spinoff of the popular British Spy series called 'The Saint'; starring Roger Moore and created by Leslie Chateris. Like Ian Flemming, who was an intelligence agent for many years prior to be a writer of spy novels, I suggest that Santesson may have had a similar background. The same, however, could be said of Sanderson, since he also penned a short story for 'The Saint Magazine' in 1967; entitled 'Black Allies'. Perhaps now we can get a better sense of who Santesson was talking about when he mentioned the "mysterious 'they'"...

The Wormhole

Some years ago, I had a hypnogogic vision that I thought might work as an idea for a science fiction story. In the vision, I saw an alien spacecraft hovering above the Ancient City of Rome. The spacecraft was stuck in another dimension, so as to be invisible (just like the USS Eldridge). However, despite this, the occupants of the craft were able to influence the decisions of the Emperor; his Military Commanders; servants and everyone else in a position of power. These people knew of the existence of the ship, and worshipped the entities inside, as their Gods. I was never able to start writing this story, because there were too many unknowns surrounding the particulars of the spacecraft. How had the spacecraft got stuck in the other dimension? Who was controlling it? Why did they remain trapped in the spacetime bubble, if they were able to communicate with the leaders of the people? And what was the purpose of their control in the first place?

I believe that the keys to cracking this code are to be found in the aforementioned Philadelphia Experiment. But we must examine several other important aspects of the story, before we can confidently make that leap. To begin with, we must look at the last chapter of Charles Berlitz and William L. Moore's book 'The Philadelphia Experiment; Project Invisibility'. Here Berlitz relates a close encounter of the third kind, which occurred on 7 October 1975, to Robert Suffern; a then twenty-seven year old carpenter from to a Bracebridge, Ontario, Canada. The incident is largely unimportant; suffice it to say that he was driving along a road, when he saw a downed saucer-shape object about 12 to 14 feet in diameter and nearly collided with one of its occupants in his car. The figure he described was a 4-foot tall, humanoid creature, with wide shoulders and very wide shoulders. He was wearing a silver suit and a globe like helmet. Could it be that this was one of the L-Ms that Carl Allen spoke of?

Very much shaken by what he had witnessed; Suffern drove home and locked his door. Looking out the window he saw the craft once more. This time it flew close to the road, before accelerating at tremendous speed upwards into the sky. When news of what Suffern had witnessed broke, he became something of celebrity. For the next several weeks, UFO investigators; both amateur and professional; along with a host of reporters, descended of the farmhouse to hear his version of events. On December 12, 1975, just as life for the Sufferns was beginning to settle back down to normal, they got a strange knock on the door. Standing on their doorstep were three uniformed officers representing high-ranking officiaks from the Canadian Forces in Ottawa, the United States Air Force, and the

Office of Naval Intelligence. The purpose of this visit was apparently to offer an apology for any inconvenience the downed flying saucer had caused the Sufferns.

Robert Suffern assumed voiced his understanding that it must have been a top secret military. But they reiterated that it was an alien craft that had crash-landed on his property, complete with aliens. Unsure quite how such a thing could be possible, the three men implied that the US and Canadian governments had known all about UFOs since 1943. They went on to explain that contact had been made in 1943 “reputedly through an accident which occurred during a U.S. Naval experiment regarding radar invisibility”.

Berlitz and Moore point out that Professor Stan Friedman, a nuclear physicist at Hayward, California, that the large electromagnetic corona of the Philadelphia Experiment may have attracted the aliens to that location; like a moth to a flame.¹⁶⁶ Some less reputable sources claim that a UFO became lodged in the hyperspace vortex surrounding the USS Eldridge and remained there in a timeless state.

While none of this can be fully verified, it is interesting that the only alleged spacetime vortex should feature reports of an alien spacecraft complete with alien entities, so conclusively. Personally, I favour the idea that the experiment opened up a doorway into another universe, where the beings that we describe as extra-terrestrials live out most of their days. As such, all alien beings that present themselves to us are not so much extra-terrestrial, as they are inter-dimensional. So, is this spacecraft the Sampo/Shiva Lingam? Before we can answer that we will have to back track a bit and look at the Gaia Restraint Hypothesis a bit more and in much greater detail.

The Coming Race

Michael Tsarion’s lecture ‘The Destruction of Atlantis’ compiles information from pre-Biblical myths and legends from Ancient Egypt, Sumeria, Biblical references, folklore, as well as numerous conspiratorial theories, including; the discovery of Hollow Earth by Admiral Bird, and numerous other literary and popular culture references. It describes an alternative history of a Serpent Race, which some say came from Sirius (near the Orion Constellation) or the Pleiades to Earth around 50,000 years ago. According to Tsarion, this race of aliens were forced to leave their planet because of an apocalyptic war they had waged there. They were being pursued by another race of aliens, who wanted them dead. He makes specific reference here to the Srimad Bhayavatam that; “... tells of a demon race which invaded the three planetary systems. Opposing the demons was the Hindu God Shiva, who possessed a powerful weapon that fired at the enemy ships from his own.” These ships are known in Vedic texts as the Vimanas, the Israelites called them ‘Shem’. This race of aliens arrived in our Solar System ahead of their pursuers and settled on the Earth.

At this time, in the Earth’s history there was another planet in our Solar System, known to the Sumerians as Tiamat. This was an ocean world, which reflected a great deal of the Sun’s rays; it was therefore also referred to as Lucifer (the Light-bringer) and Phaeton (the Second Sun). The invaders set up a ‘dummy base’ on Tiamat; complete with fake electromagnetic beacons, in order to trick their enemies into thinking they were hiding out there. When their pursuers picked up these signals, they ordered the complete destruction of this planet, which then became the asteroid belt. Occasionally, pieces of this watery world fall back to Earth and result in the periodic and hitherto unexplained phenomena of live fish and frogs raining down from the sky, who have apparently survived by the “nature of the refrigeration” process.

Before they left, these same aliens set up an “etheric barrier around the Earth and the key is the moon.” C.S. Lewis referred to the Earth as Thalcandra ‘The Silent Planet’;

¹⁶⁶ http://www.zamandayolculuk.com/pdf-2/phila_%20experiment_by_moore&berlitz107p.pdf

because it is quarantined, from the other planets, which Tsarion tells us are not really planets, at all, but intelligences. Once the Serpent Race, who still live amongst us realised they were trapped on the Earth, they got in touch with these intelligences and asked them for a way to escape. This led to the Renaissance and later the Industrial Revolution, Space Age and Computer Age. Tsarion asks; “Why is it that our technological capabilities so much in advance of our psychological, emotional and spiritual capabilities? Because it has been pushed that way.”

This brings us back to Scarroth, the alien entity that was scattered across time, when his ship exploded; in the Doctor Who episode ‘The City of Death’. Now we know that it was not the occupants of the ship that got scattered across time, but rather the ship itself when it went into the Wormhole — or Spacetime bubble. It now exists everywhere and every when. The race of Serpent People, who are not really Serpents — they look just like me and you — now realise that their best hope of escaping this planet is to relocate their ship; the Shiva Lingam. That is what the Philadelphia Experiment and the opening of a trans-dimensional gateway was meant to achieve. The Shiva Lingam is quarantined in its own spacetime bubble to stop it from contaminating the Earth. It is possible that the Serpent Race, now believe that they are technically proficient enough to get on board their craft, stem the leak in their engines and use the technology aboard that craft to by-pass the etheric barrier and escape back into deep space.



A drawing illustrating Benjamin Franklin's kite experiment in June 1752; Philadelphia, PA.

Interestingly, another version of the Philadelphia Experiment comes to us from Benjamin Franklin's research into electricity. According to the story, Franklin was flying a kite, during a thunderstorm. Attached to the string of the kite was a metal key. When the kite was struck by lightning, the electricity flowed down the wet string, where it created sparks on the key. While it is likely that this story really did occur; there is something very alchemical about the drawings. It is, as if it is a coded message telling us that, "the key to escaping the planet is to be found in electricity." This proved to be the case, in regard to the real Philadelphia Experiment in 1943, where large electromagnetic (degaussing) generators were used to open up a doorway back to the Shiva Lingam ship. But clearly there were still problems with the technology.

Perhaps the best way to get back on the ship would be to find its true location on the Earth. At first, I thought the most likely position of the ship would be above Rome; possibly Vatican City. This was informed by the vision, I had, as well as one other piece of information that later turned out to be erroneous. A more likely area to look for the Shiva Lingam would seem to be in India, as this is where the legend first originated. But, since the legend tells us that Shiva's Lingam wandered the Earth causing catastrophes wherever it went, then it is possible that it only passed through the subcontinent of Asia, on its way to another more remote location; in Hessdalen, Norway.

The Hessdalen Lights

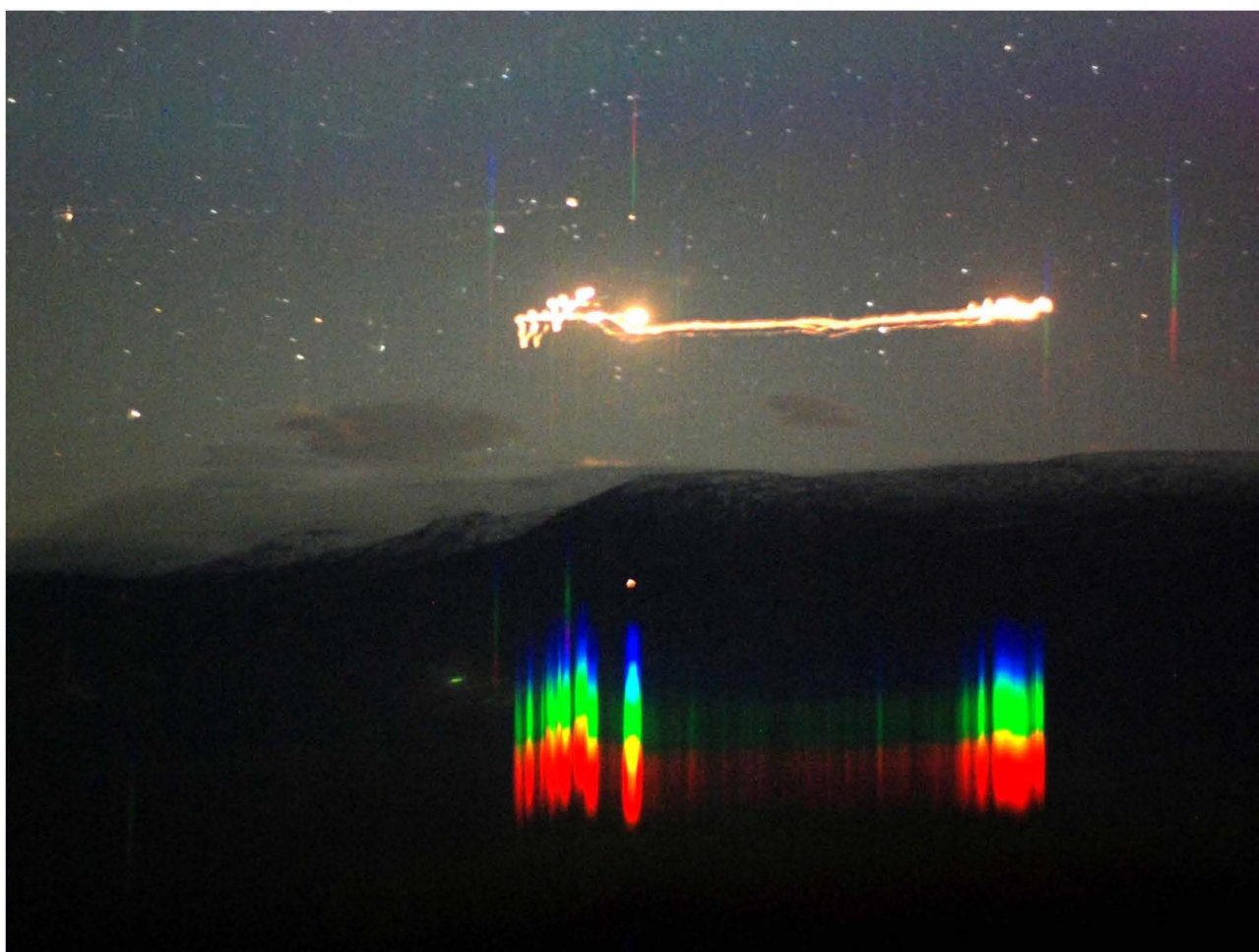
The Hessdalen Lights are an unexplained aerial phenomena occurring the sparsely populated region of the Hessdalen Valley, in central rural Norway. The lights have been reported in the region since at least the 1930s and the number of sightings have been known to wax and wane in frequency. Between the years 1981 and 1984, for example, the lights were particularly active; with between 15 and 20 sightings per week. Fast forward to 2010, however and the number of observations has gone down considerable to around 10 or 20 per year. The lights have attracted a lot of attention from journalists, researchers, paranormal investigators and scientists alike. In fact, there is a permanent scientific research base in Hessdalen; set up for the sole purpose of keeping an accurate record of when the lights appear and what their ultimate cause might be. As such, the Hessdalen Light phenomenon may be one of the most well-researched and categorised of all unexplained phenomenon ever recorded.

Despite all of this research the exact origin of the lights remains unknown. The lights travel up and down the narrow valley, by night and by day, sometimes moving slowly; at others travelling at terrific speeds. They usually appear brightly coloured red-orange, white or yellow and sway backwards and forwards or perform strange aerial manoeuvres to the delight of crowds of on-lookers, or simply hover in the air. Various attempts to explain the phenomena include; ball-lightning; plasma combustion of dust particles caused by the ionisation of residual ground Radon, or it could be a piezoelectric 'earth light' phenomena formed by tectonic pressure on quartz crystals below the Earth.¹⁶⁷

Spectrographic analysis of the lights have revealed them to contain trace elements of Helium, Polonium, Radon and Titanium. This last one was the most surprising. Why are trace elements of Titanium showing up in a combustible aerial phenomenon? Titanium is an important metal used by space agencies, such as Nasa, because it is extremely durable and relatively lightweight. Its appearance in the Hessdalen Phenomenon could be an indication that what we are witnessing here is the leaking of parts of the Shiva Lingam/Sampo craft back into our dimension. I also find it interesting that this phenomenon should appear so close by to Finland, which was the originator of the Kalevala poem about the

¹⁶⁷ https://en.wikipedia.org/wiki/Hessdalen_lights

Sampo. Does that mean that Northland is actually Norway? I think it is likely, given the similarity between the names.



Time-exposure of the Hessdalen Lights; showing the spectrographic analysis. The other lights in the background are the fixed stars.

Radar tracking of the lights have recorded speeds of 30,000 kilometres per hour. That is up to 8 or 9 times faster than the fastest airplane in the world. An interesting characteristic of these lights is that they can appear yellow with a blinking or constant red light above them and they appear to draw up pieces of energy or plasma from the ground, as they pass by.¹⁶⁸ Daytime observation by scientists have included objects that look like “black holes” and flying disks. The scientist said that he did not think he was staring at a black object, but rather at a how into a black space.¹⁶⁹ This report suggests to me that for whatever region of space is on the other side of the doorway, their nighttime is our daytime and vice versa; This would confirm tales of the Other or Fairy world’, as described in theories put forward by the Irish folklorist and poet William Butler Yeats.

I looked for a map of tracks created by the Hessdalen Lights, as I thought it would be interesting and beneficial to see to see if it built up a pattern which might indicate the outline of the Shiva Lingam. However, I can find no such map online, at the present time. But then, I took another look at the above image and wondered; is that light not tracing out the contours of something that could be described as Shiva-Lingam-like?

¹⁶⁸ <http://www.wondermondo.com/Countries/E/Norway/SorTrondelag/Hessdalen.htm>

¹⁶⁹ <http://www.uapreporting.org/?p=1589>

Mel's Hole

It is clear that from the point of view of Ufology and other branches of paranormal and conspiratorial research, the year 1943 has a particular significance. Michael Tsarion also talks about the importance of Hollow Earth, to all of this information, in his 'Destruction of Atlantis' talk. Related to this is the story told by Mel Waters on the Coast to Coast Radio show about a seemingly bottomless pit in an undisclosed location in the Nevada desert; known from then on as 'Mel's Hole'. On the show, Mel describes himself as a medicine man, who for a long time had been interested in the curative nature of plants that grew on the rim of a seemingly bottomless pit on his land. Many people have thrown old fridges and dead animals into the pit for years, but none have ever heard a report that indicated that anything had hit bottom and there are no signs of it filling up. Eventually, he was forced to leave his home, so he asked the Native American Indians, if they knew of another place where he could find more such plants; and they did. Mel and the Indians went to Nevada, where the special herb grows, and there he was shown a second bottomless pit.

The pit was of a similar size (9 metres in diameter) and had a metal coating, which when struck produced no sound at all. Mel wanted to see if the core temperature of the hole was hotter than the surface temperature, so he lowered a bucket of ice down to a depth of about 10,000 feet using a rope. When his test ice on the surface had melted a bit, he pulled the bucket back up. To his amazement the ice had not melted at all. Even stranger, it had fundamentally altered at the molecular level; being no longer cold to the touch. They had apparently morphed into glass-like or crystal cubes with a consistency that of silica gel. But these were not ordinary lumps of silica. When introduced to a heat source like a campfire they would explode and burn. The flame was like a gas flame because, it emitted no smoke, additionally the 'ice' burned but was not consumed by the fire. Later on, Mel and a group of Basque shepherders decided to perform another experiment; they decided to lower one of their sheep down there. Animals of all kinds had a great aversion to the hole and the sheep was no different. They placed the sheep into a box and lowered him down. When they saw that the sheep was no longer struggling they hoisted back up and opened up the box. The sheep was dead. One of the herders opened him up with his knife. It had been cooked alive.

On further inspection, he found that the sheep's inner organs were covered in some kind of gel and had metastasised into one enormous pulsating tumour. The shepherd cut into the growth, and a strange animal that looked like a baby seal crawled out. Mel described it as having human eyes. It looked at them with curiosity and compassion; and then without hesitation leapt back into the hole. What are we to make of this story? Is Mel just pulling our leg? One thing is for sure, Mel is a great story teller, not because of what he tells us, but because of what he omits. The key to Mel's story is in several details; first, there are the ice cubes that he said became like silica gel. Then there is the gel that was found inside the sheep's body and finally there is the seal itself. Most people are familiar with silica gel from those packets you find in shoeboxes that say; "Do Not Eat". Silicon has a very similar atomic structure to that of carbon and, therefore, bonds with numerous organic elements, used in the creation of life. Scientists have therefore speculated that a silicon-based life-form could, in principle, exist.

However, any theoretical silicon-based life-forms would find it hard to obtain sufficient amounts of biogenic silicon here on Earth; due to the fact that we have a natural carbon cycle. Having said that silicone dioxide and other silicates make up twenty-five percent of the earth's crust alone, which means that dilute silicon could, theoretically, be present deep underground, in large enough quantities, to sustain a silicon-based ecosystem of some kind. This leads us to the possibility that the gel inside the sheep was

a silicone-dioxide compound and that the seal was a silicon life-form. Whatever the truth of Mel's story, a silicon-based life-form, like a seal, would be extremely versatile. Silicone is able to withstand hundreds of metric ton of pressure, meaning that the seal would be able to dive much deeper than ordinary carbon-based seals, as wonderful as they are. Silicon lifeforms would also have an extreme tolerance to environmental temperature changes, which would make them ideal candidates for removing spent fuel rods from the reactor pools of the Fukushima Nuclear Plant, for example.

But is it true? I have no idea; and I don't think it matters. The important thing is the way Mel told it and this gives us something to think about. But that is not all, because the final piece of this story has to do with a strange object that was found at the edge of the hole. Mel describes it as a decorative Chinese envelope, red in colour. Inside, were three commemorative coins, all dated 1943, and each one bearing the face of Stalin, Roosevelt and Churchill, in turn. Once again, Mel gives us something to think about, but doesn't go so far as to explain the ramifications of his words. This is what sets Mel apart as a storyteller and from the other guests on the Coast to Coast radio show. But now I am going to dispense with the mystery and tell you what Mel means to say with his 'commemorative coins' (if you haven't already guessed) and what consequences they have for the fate of mankind and us all. The key, once again is in the details.

The Man in the High Castle

If Theodore Roosevelt, Joseph Stalin and Winston Churchill all died in 1943, then what implication does this have for world history? Obviously, it means that the Allies were unsuccessful, that the Nazis triumphed and that Adolf Hitler had all of his enemies assassinated in one fell swoop. This flies in the face of our current understanding of world events. By 1943, Hitler had already made the fatal error of invading Russia, during Operation Barbarossa. Had Hitler been able to move sooner, events may have taken a different course. Far more challenging than the ill-fated push against the Soviet forces, it seems, would have been to coordinate a simultaneous strike against all of the Allied world leaders. But, if we ignore the contents and just look at the envelope, then the tale becomes much darker. By 1943, Japanese forces had already overrun the Korean Peninsula and were preparing to storm South-Eastern China. The only hope of defence the Chinese had at this point was if American United States were to come to their aid; which they did, in response to the ill-conceived attack on Pearl Harbour. It is therefore particularly poignant that the coins should be wrapped in a Chinese envelope, as they were the only country left — out of the initial coalition — to commemorate the passing of the Allied leaders and with it any hope of rescue from their invaders.

If China was the only country engaged in minting the coins and commemorating the loss of the "Free-world", then we can conclude that US, Great Britain and Russia must have all fallen under the thumb of the Nazis, or otherwise given up pursuit of the war, in favour of a coalition with them. But, all was not lost. The Kabbalists, who had control of the country even then, threw all of their efforts into one last ditch effort. If they could not prevent the day of reckoning by force, they would have to divert it by other means. The day for the test was set; October 28 1943; the switch was pulled; and the timeline shifted.

This is what the silicon seal, or those who live in the depths of the Earth; Agartha, have been trying to tell us. World War 2 should have ended in 1943, but something in that same year prevented it from being so. The Philadelphia Experiment is the only likely candidate. It is clear that the occupants of the inner-Earth have access to the alternate timeline, where Germany and Japan won the war. They are trying to tell us that we are in the wrong timeline; and that we are living in a false reality.

A similar premise is presented in Philip K. Dick's Alternate History Science Fiction novel 'The Man in the High Castle' (1962), in which the Allies lose to the Axis powers early

on in the War and capitulate to world dominance. In this alternate reality, President Roosevelt is assassinated in 1934, skewing the war history in Germany's favour. The Nazis take over Russia and much of Africa, dividing the spoils of the Americas with Imperial Japan. The focus of the novel centres around a second novel (or a book within a book), which is itself an alternate history of an alternate history, where Roosevelt did not die in 1934, but stepped down from his position in 1940, leaving his successor to beat the Germans back and win the war. The title of this book is 'The Grasshopper Lies Heavy' and is written by Hawthorne Abendsen. This shows the levels of recursion in this book, but there are many more and as well shall see, they all appear to point to the same strange conclusions.

One of Philip's lifetime goals was to write a novel whose major plot points would be decided, not by the whimsy of the author, but by recourse to the Ancient Chinese mode of divination known as the I Ching. At key moments of indecision in the novel, Philip and his characters consult the I Ching; thus causing a momentary wormhole of causality to open up between our world and the fictional Universe of 'The Man in the High Castle'. Whatever hexagram Philip gets the characters in the story are impelled to act upon, and — in this sense — the author loses the ability to control the narrative and must relegate himself to that of the passive observer. This proved a more difficult task, than Philip had at first considered and he began to worry that the novel might not reach a satisfactory conclusion, he even considered recasting the oracle, but the decision appeared to him final. The seemingly lacklustre impact of the novel's conclusion had the right effect on the critics; however, and Philip K. Dick received his first recognition as a writer of literary merit in his own right; a accolade that he had dreamed of, ever since he had embarked on a career in science fiction.

After his success, Philip began to reflect on how he could have approached the book differently and arrived at a more impactful conclusion or twist. It was then that he realised his error had not been at the end of the novel, but rather at the beginning. If he had approached the whole story differently, he would have seen that had the Nazis actually won the war, they would have done everything in their power to conceal this fact from the people they now controlled. He knew that the Nazis were smart enough to know that as long as Americans thought that Freedom had prevailed and that democracy had won the day, they would be much easier to control. And so, they would invent the past and invent their own defeat, serve it up to the American public on a silver platter of daytime Television and chicken wings; and people would continue on, unaware that they were now the involuntary subjects of their former enemies; the Nazis.

If this was the alternative history narrative was meant to be written, then it logically followed that Hawthorne Abendsen would have written a second alternative history novel based around the Nazi's winning the war. Since this was the subject of 'The Man in the High Castle', Philip realised that was exactly what he had done. Therefore, he was Hawthorne Abendsen and he was already living in Nazi-occupied America. In the first version, the one which PKD actually wrote, he is in control, the Allies won the War, the setting of 'The Man in the High Castle' is fictional and the story of 'The Grasshopper Lies Heavy' is doubly so. Under this configuration, everything works as it should do, or as we expect it to, and Philip's conception of himself or his reality is not threatened.

In the second version, however, things are a bit different. For starters, the basis of the story is shifted out of the novel and placed directly upon reality, thus shifting PKD (and everyone else) down one notch in the storyline hierarchy. Here we encounter, Philip's 1968 book 'The Man in the High Castle', which is actually a book in our Universe and which tells of the Nazi's winning the war and inside that book, we have Abendsen's account of how the Allies won the war, which is actually the fabricated version that we are now living in. Thus instead of Abendsen's novel being the weakest abstraction, it becomes the most dominant reality. This represents a modular shifting of worlds, whereby entering into the

narrative requires you to relinquish your hold as the narrative builder and you begin to slip down the hierarchy, after having being deposed by your own creation. Interestingly, this state of heavy recursions only really works the way that Philip wrote the book and so, 'The Man in the High Castle' remains the 'definitive article'.

In a more familiar, but no less baffling frame of reference; it should be noted that the Ancient Chinese of the oracle uses three coins, just like the three commemorative coins of Mel's story; and in similar fashion they are often kept in an envelope for safe-keeping.

It would appear that Philip's trademark delusional fits of paranoia have once more ascended for total control over his world, at this point. But, in fact, Philip was right, he simply got the players wrong, as we all did. Hitler's Nazi Germany never intended to go to war with the British, much less the United States. His true and proclaimed enemy was the Jewish people, or more accurately the Jewish elite. Couched in this way, who was the true winner of World War II; the Jews, obviously. And yet, who are touted continuously as being its ultimate victims? Once again, it is the Jews, who are said to have suffered a great Holocaust. Just as in Philip's version of events, the Jews knew that the ordinary working populations of Europe and the United States would never accept them as their new rulers, so they invented a story of how they were really a defeated people, by being placed in concentration camps. From this they were able to demand constant special treatment and standing in society, which is de facto rulership over a people. This method plays on people's good nature, rather than battling their worst. And so, we see that Philip was ultimately wrong; we don't live in Nazi Germany, but rather Greater Israel.

Conclusion

This book was originally intended to be an examination of psychic phenomena and the paranormal, but it quickly moved from that into an examination of occult secret societies and in particular the beliefs of the Kabbalists. I decided to go where the information took me and surprisingly I found that it took me back to a number of subjects that I had previously looked at and which make up a great many of the earlier posts on my now-defunct blog; www.pearlsofwar.blogspot.ie. The reader might find the shift from the subject of psychic energies into occult conspiracy a bit jarring and I apologise for this, however, in my defence there are a great number of references to occult societies and conspiracy in the first two chapters, as well as numerous references to prophetic dreams and psychic phenomena in the later chapters, which mostly deal with the issue of a Kabbalist conspiracy. So, in this way — I hope — that 'The Cubic Stone' comes across as a cohesive and consistent document.

In the first two chapters I examine instances of psychic phenomena from my own life. The conclusion of this section is in stark contradiction to the commonly held psycho-analytical view that all psychic energy is based on sexual energy (Eros) and reveals that psychic energy can be equally effective in the surrounding environment in the presence of the opposite drive (Thanatos) as in negatively reinforced psychism. While it is true that Eros and Thanatos lie on the same spectrum, I also proved in the case of the telekenetic pulse setting off a car alarm that this energy can express itself in the absence of sexual drives, whether they be creative or destructive. Therefore, psychism can occur in both the presence and absence of sexual energy, leading to the conclusion that all psychic energy is based on libido as lacking any predictive power and, from a scientific perspective it must be ruled as invalid.

From reference to the 'Evil Eye' we examined the symbol of the 'All Seeing Eye' which is important in both Christianity and Freemasonry. We also looked at a number of magical rituals involving art, moving statues, potions and sex magic. In chapter two, I began to relate a number of anecdotal evidence of the UFO phenomenon, which led to an archaeological examination of Dagda's tomb on the Great Sugar Loaf. I also restated the argument I made in 'The Koala Knows the Way' that Earth may be undergoing an invasion of aliens from a psycho-physical dimension called the Fifth Density. Combining this with the knowledge of psychic power and my examination of Reiki energy, I offered a means of dispelling demonic entities from one's psycho-physical sphere.

Building on the concept of an alien species interacting with humans and affecting their spiritual and physical evolution, I began to examine movies, which appeared to share visual themes, beginning with 'Dark City' (1998) and 'Requiem for a Dream' (2000). Both of these movies feature a scene containing Jennifer Connelly standing on a jetty, which is quote from the French science fiction featurette called 'La Jetée' (1962). This set me off on an investigative journey into other movies, in an effort to find similar themes. To this end, I discuss the thematic similarities between 'Fifth Element' (1997) and 'Return to Oz' (1985). In particular, we note the relationship 12 wheelers from 'Return to Oz' who represent the 12 signs of the Zodiac and the statue in 'Fifth Element'.

'Return to Oz' is based on the Frank L. Baum story 'Ozma of Oz' which is the second book in the Oz series. A close examination of the five political divisions within the Land of Oz and the plot of the story itself, reveals that Baum had weaved his story with a number of references to elemental magical and Kabbalistic rites. This linked the fictional Land of Oz to the real world island of Ireland, which had five counties, and from there back to New York City, with its five boroughs. The Land of Oz can be shown to be linked to the events of 9/11 through Kabbalistic symbolism.

Next I look at 'Twelve Monkeys' (1995), which appears to quote from 'Return to Oz' made ten years earlier, and was also inspired by 'La Jetée'. The focus here becomes the

logo of the Army of the Twelve Monkeys, which again represents the 12 hours, months and signs of the Zodiac. By examining the symbolism of the movie, in relation to the logo, we are able to come up with the date the 12 September. Obviously this date represents the aftermath of the attack on the Twin Towers. When we look at the phrase; 'We did it'; scrawled beneath the logo, we can determine who was behind the attack. Obviously, the 12 hour, months or signs of the Zodiac have no culpability or agency on Earth, so the 12 monkeys must refer to something else, that we have overlooked. Indeed, if we think about the 12 monkeys, as being the 12 tribes of Israel, however, we instantly see that the 'We did it' is in relation to Israel.

How did this information get encoded into a movie made six years prior to the attack and does this suggest that director Terry Gilliam had some prior knowledge of it? If we think of events like objects, we see that they radiate out echoes of themselves across time. Usually this information is in the form of cause and effect, which travels into the future. But, because the laws of physics are time symmetric, it is plausible that echoes of future events could also radiate backwards in time, to encode important messages into aspects of our daily lives. These fluctuates account for such paranormal phenomena, as psychic intuitions. Or next point of focus is the writing on the side of a storage bin, which leads us to investigate the MCNP or 'Monte Carlo Neutron Photon' code, used in calculating radiation distributions, for storage and waste disposal. Is it possible that Gilliam did have prior knowledge of the attack — possibly through his Monty (Carlo) Python Intelligence connections? If so, it appears that he believed the attack would come in the form of a dirty bomb.

Next we examine, Doctor Judy Woods analysis of the destruction of the Twin Towers. Her book 'Where Did the Towers Go?' suggests that some kind of energy weapon was used to disintegrate the steel supports structure of the two buildings, facilitating their collapse. A critique of James Joyce's novel *Finnegans Wake* (FW) shows that the technology behind this directed energy weapon may come from the same technology present in the Ark of the Covenant. An analysis of the first three pages of FW reveal that Joyce may have had prior knowledge of the 9/11 ritual. The fact that FW is so heavily based on the Kaballah and that the Kaballah is also heavily linked to the symbology present in the 9/11 ritual event suggests that the two are linked and that Joyce may have envisage the entire plan decades before it was carried out, as an attack on modernism, and all of human history in one fell sweep.

The importance of the Kaballah in the design and construction of the Twin Towers necessitated a summary investigation of exactly what the Kaballah is, where it came from and who is behind it. This investigation confirms what other researchers have pointed out before me; that it is a religion, based within Judaism, and that it emerged out of a theological interpretation of the epic Finnish poem 'The Kalevala'. However, I go further than any of these researchers by proclaiming that the sephiroth that widely recognised as crystalline 'containers' (Hebrew: כלי; kli — plural: כלים keilim) can also be interpreted as ocean going ships or vessels. The Kabbalah, it is revealed, is a Gnostic sect that believes that the physical world is the complete opposite of that which is Godly and divine.

A prophetic dream links the 9/11 ritual (The First Fall of Man) with a foiled terror attack on the Large Hadron Collider October 13 2009 (The Second Fall of Man), which also just so happened to be the release date of Norah Jones' album 'The Fall' and her hit song 'Chasing Pirates'. An examination of Rich Lee's music video for the song shows numerous clues pointing to a relationship between the 9/11 event and the Kaballah doctrine of 'Olam Tikkun' (rectification) which is symbolised by the act of 'sewing'.

References to pirates and secret religious orders leads us neatly into an examination of the Yale fraternity Skull and Bones. Here we begin to export a wealth of coded messages compressed into the number 322. From here we discover the symbolism of the

Cubic Stone of Antoine Chéreau for the first time and the 15 runic glyphs of Johannes Bureus. Delving deeper into obscure American college fraternities based on pirate symbolism, we find the Scarabean Secret Society (SSS) in the University of Tennessee. This introduces us to the symbol of the Scarab Beetle for the first time in the investigation.

'The Fifth Element' movie reveals the importance of the Great Evil a serpent that attacks the Earth. The serpent is linked to a boat. This boat relates to the Kabbalistic boat symbolism and reveals that the breaking of the Sephiroth (vessels) is symbolised by the shipwreck, in this case of the space cruiser Fhloston Paradise. Joyce's thunderbirds are magical invocations which invoke the Serpent Typhon/Apophis "The Great Evil". We also learn that Joyce references the Skull and Bones, pirates and the Kabbalah all in one single footnote and image.

Another important aspect of the Kaballah is Lilith, whom it is revealed is a woman of Gentile lineage. From the point of view of the Talmud and the Kaballah, Gentiles are either said to be soulless or to have the souls of animals/demons. Likewise, Lilith is a demon (she has the soul of an owl) but it is believed that she will be forgiven by God in the End Times. Not so, Gentile men who are of the bloodline Samael. Lilith is usually symbolised as a singer, like Norah Jones, Madonna or Bjork. All of whom are likely mind-controlled and/or mind-controllers. Their songs are broadcast to pacify the public and lure them in. In this way they are symbolic of the Sirens from Greek Mythology. These bird-women lure sailors to their doom with their hypnotic voices.

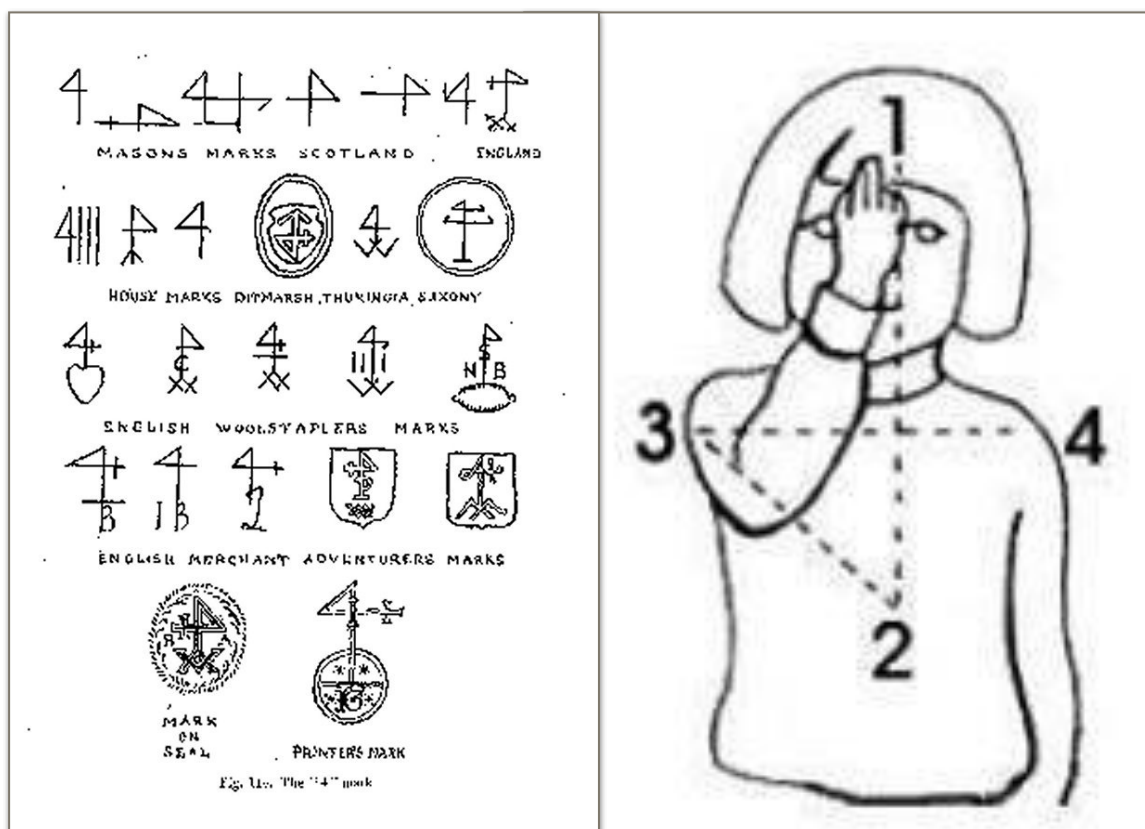
A reference to 'thumbs' in Finnegans Wake and Shakespeare's 'MacBeth' leads us to examine the life of John Murrell, the Land Pirate, whose severed thumb is kept on display in the Museum of Tennessee. Murrell was the leader of the Mystic Confederacy and accused of inciting a slave uprising in the Southern States in the early 19th Century. The link between pirates and secret societies suggest that Murrell's Mystic Confederacy may be linked to the Sacarabean Secret Society and possibly from there to the Skull and Bones. Are they all one and the same institution, we ask?

The Scarab Beetle has a number of symbolic threads connecting back to Ancient Egypt, pirates, most notably from 'The Gold Bug' (1843) by Edgar Allen Poe. In that story the beetle is linked to the symbol of the human skull. I was able to follow in the footsteps of Schwaller de Lubics and connect the Scarab to the human skull and from there to the Cubic Stone. I also examined an image of the Sampo from the Kalevala to pin point the date of its creation, as being the 22 July (22/7 being an approximation of the number Pi).

From here our investigation leads us to the Beatles (John, Paul, George and Ringo), the four skulls in the Tomb of the Skull and Bones, the four pillars of Freemasonry and how they link to Stanley Kubrick's 'Eyes Wide Shut' and finally to the Georgia Guidestones, which seem to have had a run in with the remnants of John Murrell's Mystic Clan in the form of a Cubic Stone implanted there in 2014.

From here we attempt to trace the evolution of the Mystic Clan Confederacy through the Wesleyan fraternity of the Mystic Seven, up to modern day politically influential groups like that of George Soros' Open Society, which traditionally always have their offices and meetings on the Seventh Floor. I also make the case that a number of fake terror events including the Boston Bombing and Sandy Hook school shooting may have been carried out as revenge for the destruction of the Republic of Pirates in 1718.

Pirates, such as Blackbeard (Edward Teach) appear in artwork along with alchemical glyphs, which I attempt to decode as 'The Sign of Four', a well known merchant trading mark. The Sign of Four, I believe is related to the four elements, as well as to the Christian Cross, although if it is related it appears to be facing every other which way to how this sign is ordinarily expressed, leaving me skeptical of its intentions towards Christianity. It is not clear if these symbols mark out the location of a buried treasure of some sort, but they do appear on a Cubic Stone, which is suggestive of their intended meaning, as magical symbols used by magi to control the events of the Cosmos.



The merchant/print-mark of the Sign of Four could be linked to the Sign of the Cross, or equally to the Four Elements of Alchemical Theory.

Next, we identify the Cubic Stone as being one of three of the alchemical symbols; mercury, sulphur and salt. It therefore relates to the material and fixed. We also identify the Cubic Stone in Eliphas Levi's drawing of the Baphomet and prove that this is so with reference to Levi's own work and the Sieur de Nuisement's drawing upon which it is based. We continue to track instances of the Cubic Stone in popular culture; notably in the booklet for the Secret Chiefs "Book of M", released on September 11 2001, the links between this and the Eranos Foundation, and to the 'Day Breaks' album, by Norah Jones.

The connection between the Cubic Stone and the three alchemical principles leads us into Masonic territory, in particular the Chamber of Reflection. The term VITRIOL used here is an anagram which suggests that the hidden stone can be found in the interior of the Earth, a claim which appears to have some scientific backing from the Uppsala University, Sweden. Reference to UFOs and alien lore, in connection with the Kabbala and the Cubic Stone, appear in numerous cases of Crop Circles from the year 2017, strengthening the 'otherworldly' relationship between the two.

The Cubic Stone is also found in Albrecht Durer's Melancholia print in a disguised form, suggesting that it is a Memento More and as such serves in the same symbolic character as that of the skull, as seen in Holbein's painting of 'The Ambassadors' (1533). Seen in this light, the hour glass, millstone, emaciated sheep, and forlorn angels take on new associations. Next, we link the Cubic Stone to Noah's Ark and reveal that the title of 'Dark City' refers to an Ark City, which is what the jetty was all about. The Sumerian Gods, the Hermetic Coat of Arms and the Mercy Seat of the Covenant are all also revealed to be symbolic of the Cubic Stone, by suggestively hinting the angles of the cube, just as does the letter 'K' from Kabbalah.

The timing between Tower 1 and Tower 2 being struck is equivalent to the time it takes light to leave the Sun and return. Therefore, the events of 9/11 are symbolic of the Aker symbol, featuring two God-like beings facing each other on either side of the Sun. This suggests a broadcast signal of some kind going from the Earth to the Sun and back again. In Chapter 9, we look at how the 9/11 Ritual event played out with regard to the Earth's magnetosphere and the Solar Winds of the Sun, which suggests that the 9/11 event triggered some anomalous activity in Sun. We reveal that the tuning fork design of the towers may have created a sympathetic resonance, which was amplified by the Earth's mass and radiated out into space.

Since tuning forks have the ability to shatter glass, I surmised that the Kabbalistic agents behind the attack sought to send a vibration frequency to shatter the crystalline sephiroth that keeps the Earth quarantined from the rest of the Universe. This suggests that the Kabbalistic doctrine of 'Tikkun Olam' is not meant to rectify the sephiroth, but to destroy them utterly. This will allow the mixing of the waters of Heaven and the Earth, so that the Kabbalists can finally escape Earth and return to where they and their ancestors originally came from.

An examination of the Celestial Spheres hypothesis and Kepler's orbits based on the Platonic Solids reveals that the orbit of Saturn was said to be enclosed by a Cube. This means that the firmament which contains the stars is also a cube. The researcher Michael Tsarion, in his 'Destruction of Atlantis' lecture, put forward the notion of the elites seeking to break free of Astrological influence. In short, they wish to become Gods. One way in which different civilisations — like that of the Incas — effected change upon the firmament was through human sacrifice. Therefore, it is reasonable to assume that the modern day Kabbalists, who are ostensibly in control of our societies are employing similar measures.

From here, I discussed how the spate of dead celebrities in 2016 may have been an attempt, on the part of this global elite, to affect the course of human history (and possibly change the results of the 2016 US election). However, I further suggest that this bid failed as they lost some of their most important advocates; the occultist David Bowie and Leonard Cohen among them. In light of this, I give a breakdown of Bowie and Cohen's music and how it relates to the Kabbala and the Cubic Stone.

A cursory reading of NASA mission patch symbolism tells us that the aim of the Kabbalists is to shoot past the energy barrier created around the Earth by the Moon. The purpose of the 9/11 ritual with its occult references to the Egyptian pyramids, Thelemic magic and a dystopian future, was to weaken this energy barrier and permit their escape from this Earthly prison. This bid also failed.

Next, we re-examine the codes on Chéreau's Cubic Stone. In the Word Matrix, we find a Biblical reference to Jeremiah's nephew Hanamel. This reference is in relation to the ownership that Jewish people over the region known as Israel, suggesting that a Zionist agenda was in place, secretly, as early as 1829 and enforced by the Lodges of Freemasonry. This reference to a possible Zionist agenda appears some sixty years prior to the first recorded instance of such Zionist sentiments, suggesting that this agenda has been in the pipeline for a lot longer than anyone had previously suspected. This leads us to the conclusion that the creation of the State of Israel did not come about by mere happenstance or accident, but has been on the agenda for more than one hundred years prior to being implemented. This kind of determination and planning puts the events of the World War II, in a new light.

A study of an episode of 'Stranger Things' (Season 2) led to the discovery of Homo Signorum or the relationship between the Zodiacal star signs and parts of the human anatomy. This fed into a subsequent critique of Terry Gilliam's 2005 movie 'Brothers Grim' starring Heath Ledger and Matt Damon. The fact that twelve sacrificial victims were needed to rejuvenate the Mirror Queen, in the story, suggested to me that each of the twelve had a different star sign, with the Homo Signorum as a 'blueprint'. This takes us into

historic accusations of Jewish Ritual Murder, from the Medieval period onwards. One such case, involved Andrei Yushchinsky; believed to have been murdered by a Jewish factory manager in Kiev, in 1913. Point-marks on the boy's temple correspond with the Hebrew letter 'Shin' indicating a possible ritualistic and therefore Kabbalistic motivation behind the boy's murder. An analysis of how the Hebrew letters conform to the Tree of Life and therefore to the human body, reveals that 'Shin' ought to be placed on the left leg or ankle of the intended victim. Its displacement on Yushchinski's body therefore is odd. Does this mean that the sacrificial murder is in error? Possibly, but then I realised that it actually informs us of the true conformal mapping of the Tree of Life to the human body.

Previous mapping always seemed to be lacking to me. But when we rotate and invert the Tree of Life, so that the letter 'Shin' corresponds to the markings seen on the boy's body, we get a much better match. Since the material world is the opposite of God, according to the Gnostic Kabbalists, then it makes sense that they would invert and flip the Sacred Tree of Life, when mapping it onto the human form; particularly that of a Gentile male child, which they believe to be the span of the Fallen Angel Samael and therefore possessed of the soul of a demon. The fact that all of this information can be extracted from 'Brothers Grimm' suggests why it was that the now disgraced Harvey Weinstein made such an effort to interfere with its production and ultimately destroy the project, leaving it an unwatchable mess.

We come to a much better example of Gilliam's work in 'The Imaginarium of Dr. Parnassus' (2009), also starring Heath Ledger. An examination of symbols written on Heath Ledger's forehead reveals that he is the Golem archetype. The reference to Parnassus here also leads us back into Greek Myth territory specifically linked to Apollo the Sun God and his battle with the serpent Typhon. Heath Ledger is revealed to be linked to the Moon, making him a Dionysian figure. Since the Cubic Stone is linked to the Moon via the Sampo and Bowie, the Golem is also further linked to the Cubic Stone.

Following on from this we return to the subject of time travel and aliens through the lens of 'Southland Tales' (2007) and Pixar's 'Toy Story' (1995). It is possible to show that these two movies are oddly linked by the Masonic rock group 'U2'. From here we link the Hecate Trium to the Cubic Stone, as well as the number 777. A study of Finn McCúil's stone reveals that the boomerang may have had an Irish origin and that it was exported to Mesopotamia, America and finally Australia, as the Aryan race spread from Ireland to Iran, then to South America, Easter Island and finally New Zealand.¹⁷⁰

On the subject of Richard Kelly's 'Southland Tales' we have the acronym UPU2, which corresponds to the Egyptian diety Upuat (Wepwawet) 'the Way-Opener'. This suggests that the character Roland Taverner is the 'Way-Opener' to time travel, as he travels back through a rip in the fabric of spacetime, out near Lake Mead. The reason why Kelly chose Lake Mead as the location of this act might be because of its proximity to Death Valley (where the U2: Joshua Tree photo was taken) and because the lake itself has a curious tripartite configuration, just like the Hecate Trium itself. Remember that Hecate is related to time travel, as she is capable of looking in three directions at once; the past, present and the future. If we link this back to the goal of the Kabbalist elites, who wish to exit our world through some kind of gateway, then we see that the 'opening' may not merely be spatial, but temporal. Perhaps, they (like Scaroth in 'The City of the Dead') are trying to get back and stop the event which imprisoned them on Earth in the first place. Or perhaps, they wish to exit time altogether. This would make sense, as we know that the elites are seeking to free themselves from the Astrological influence of 'the dome of the stars'. If the Earth is surrounded by some kind of spatial-temporal barrier, then it stands to reason that time does not exist beyond that barrier; and 'There lies the Infinite'.

¹⁷⁰ New Zealand Skeletons in the Cupboard Episode 1. The Red Heads; <https://www.youtube.com/watch?v=2z6PIYIQSTs>



Lake Mead is 150 km East of Death Valley.

The Kabbalistic theme of ‘shipwrecks’ appears in ‘Southland Tales’ in oblique form through the inclusion of a trio of scientists (witches) connected with the Fluid Karma Generator (FKG). They are behind a criminal enterprise that traffics in severed thumbs owing to the popularity of thumb-print scanning, as a means of identification to bank accounts, personal information and the likes; within the fictional universe. This allusion makes them derivative of the three witches in Shakespeare’s ‘MacBeth’ who used the thumb of a shipwrecked sailor to cast a curse on Macbeth and his wife. When the FKG is up and running it creates a build up of fog on the shoreline, not unlike the witches ability to control the weather and wreck ships. While there is no shipwreck in the movie, there is a dirigible airship that explodes towards the film’s climax.

The next film we look at is ‘9’ (2009), which appears to be a Kabbalistic fairytale about 9 rag-dolls, each of whom symbolise a different part of the human soul or Tree of Life. One of the symbols on the talisman is the star sign Taurus. From the picture of the talisman in the book, we see that one of the symbols connected to the Taurus star sign is the astrological symbol for ‘opposition’ or ♋ . It was this clue that helped me unravel the full meaning of the alchemical symbols on the talisman. Finally, we note that the logo for the autonomous war-machines is equivalent to the Khazarian symbol adopted as the Lesser Coat of Arms by the Ukraine, which also the letter ‘Shin’, related to the Jewish God.

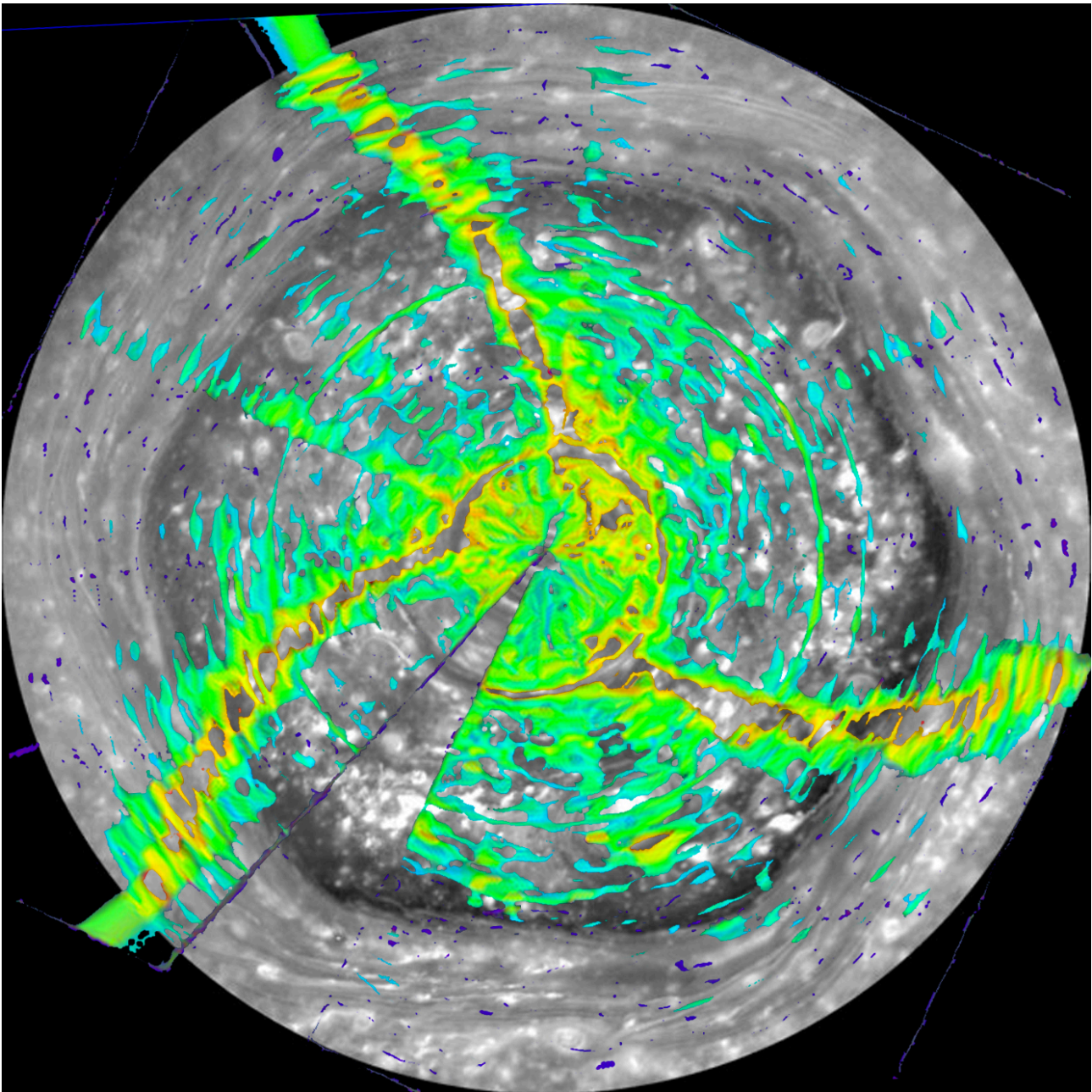
Given how important the symbol of shipwrecks and human sacrifice are to the Kabbalists; it makes sense to ask if any maritime disasters can be traced back to them. Among the modern examples of ship wrecks, we look at the Sewoll Ferry disaster, in South Korea and the subsequent fall of President Park Geun Hye’s administration. We also look at the Estonia ferry disaster in 1994, and link it through a series of prophetic dreams to a possible reptilian alien presence operating from the Denver Colorado Airport.

After this I revealed my illustration of what the human soul looks like, which appears as three freely-rotating rings covered in ancient hieroglyphics. I give a break down of this system and the origin of the glyphs, before attempting to connect it with some of the most

famous examples of the UFO phenomenon in history, including the Nazi Bell, the Kecksburg UFO and the Roswell Incident.

In Chapter 11, I look at the possible etymology of the Sumerian city of Kush, linking it to the Irish word for 'basket'. Baskets hold an important position in Sumerian iconography and are thought to be connected with ritual sacrifice, by means of the pinecone (pineal gland). The substance the Exiled Stone is also revealed to be chalk and therefore further linked to human sacrifice and the pineal gland. An alternate reading of the 'basket' seen in petroglyphs all over the world could be the bell (Baal).

Next we examine the kilometric data picked up the Cassini probe in orbit around Saturn's North pole. Some striking correlations between this data and the Saturn hexagon is revealed. took the liberty of processing the signal data through anisotropic compression filter, to see if I could tease out any directional information in the noise. I also applied a hard high and low pass filter on the signal, so that the data could be better analysed.



Spectral-Indexed-Anisotropic Compression (SIAC) filter of Saturn Hexagon.

The result led to what I consider to be a more accurate alignment between these two sets of data. While it is clear, there isn't enough of a correlation to conclusively state a link between the noise data and the more minor storms in the hexagon; it is unlikely that the kilometric data and the photograph were taken at the same time, so we should expect some drift and discrepancies between the two images, in any case.

After this we look at the relationship between David Paulides research and M. Night Shayamalan's 2004 movie 'The Village', which links back to Krampus (the Claw) and the Cult of Saturn. Then we decode the Masonic tracer board in light of the traditional chess set, the Masonic magic square and the Milky Way Galaxy, before turning our attention back to possible cyclical connection between the Jews and Sumeria. Then we look at the Beasts of Revelation and the related nocturnal visions of four beasts in the Book of Daniel from a Kabbalistic perspective. Following on from this, we realise that the four beasts are present at the start of the movie 'Twelve Monkeys', suggesting that the anti-Christ will appear in New York City. George W. Bush's famous 'bullhorn speech' at the wreck on the World Trade Centre gives him the title of the Beast of Revelations, but then this is quickly transferred over to the former Prime-Minister of Lebanon; Rafik Hariri and finally to the US Democratic Party.

In the next chapter, we look at how Star Wars is a thinly veiled and bigoted commentary on the struggles of Judaism against Christians, before we examine some of references to the constellation Orion in Darren Aronofsky's 'The Fountain' (2006). This leads us on an adventure through time and space; linking the stars in Orion's belt to a gateway to the Afterlife, the figure's in da Vinci's artwork, and the Pyramids at Giza (or maybe not). Next we examine how the Egyptian diety Wepwawet (Upuat) may have originally stood for the constellation Orion and from there conclude that da Vinci featured the Egyptian Wolf-God and Horus in his famous drawing; 'The Allegory of the Boat, the Wolf, and the Eagle.' The placement of the constellations Upuat and Cassiopeia, along with the direction seen on the wolf's compass ultimately lead us to the conclusion that the gateway to the Afterlife does not reside in the Constellation Orion, but rather at the North Star (Polaris).

Next, we look at how the Doctor Who episode 'City of Death' and the Flower of Life come together to give us a different perspective on Leonardo da Vinci's Mona Lisa. This in turn reveals what might be an embedded hyper-dimensional tribar in the composition of the painting and as a consequence, reveals the Mona Lisa to be an example of the All Seeing Eye. Interestingly, the eye that is framed in the triangle produced by the inverted tribar, has been analysed to reveal the initials LV; for Leonardo da Vinci. This could also be interpreted as Roman numerals; L = 50 and D = 10; equal to 60. This is interesting because 360° divided by the six points of the inverted tribal gives you 60° . Finally, I look at the possibility that Leonardo embedded further examples of hyperbolic geometry in another of his paintings 'The Madonna and the Yarnwinder' and refer to da Vinci's geometric studies, as being sufficient evidence that he may have discovered the impossible geometry of the tribar; 400 before anyone else. All of which makes me wonder if da Vinci wasn't himself a time traveller of some sort.

In the final chapter, we calculate the number of ritual murders required by the elite in a given year, based on the Astrological form of the Dodecatemorian. Then we briefly look at how the Sun symbol on Landstömin's version of the Sampo is representative of Mithra and Belenus (Baal). We should also recognise the similarity between this open-mouthed deity and that of the masks worn by the Janus-headed Wheelers and the statue in 'Fifth Element'. By examining the Persian Cult of Mithra, we see how important snake symbolism is to the act of sacrifice. And by, focusing on the symbolic relationship between snakes and birds, we find a link back to Lilith (the Screech Owl). All of this links back to the Kalevala, where Väinämöinen's boat is attacked by Louhi in the form of a bird. This recalls the story of Ulysses and his encounter with the Sirens, who have beautiful singing voices

and heads of women, but the bodies of birds. Isaac Luria said that Lilith (Louhi) is representative of the owl and it also explains why we see Bjork dressed in her famous swan dress at the 2001 Oscars ceremony. These women, wittingly or not, perform a Siren call to modern society to follow them towards progressivism and feminism, only to be dashed upon the rocks of full blown Communism. The symbol of the snake in the form of Apophis or Typhon has cropped up numerous times in this book; in 'Fifth Element' we see it inscribed on a wall, it also links into the story of Mount Parnassus and Monty Python, finally we see it in James Joyce's thunderwords, which are really invocations to the snake god Typhon. From there, I relay a dream about a Siren-like entity that lures a man to a sacrificial ritual in the presence of a giant watery snake. All of this suggests that the Kabbalists lure their unsuspecting victims in with the Siren calls of beautiful and powerful women, only to have them sacrificed to an evil Serpent God at the bottom of the ocean.

In response to this, we look at how the Kabbalistic form of snake-worship might have arisen, which leads us back to Arthur Koestler's theory of the Khazars converting on mass to Judaism. I attempt to prove Koestler's theory correct, by reference to the most up-to-date genetic research on the matter and then examine their connection to the Persian Cult of Mithra. From there, we examine the symbols in the 1982 movie 'Q; The Winged Serpent', starring David Carradine, which links us back to 9/11 and the Skull and Bones Trust. The circumstances surrounding Carradine's death in 2009 are suspicious. He was found naked, hanging from a rope in a closet. Initially it was concluded that he had committed suicide, but later it was assumed that it was the result of accidental death, caused by auto-erotic asphyxiation. However, the celebrity coroner Pornthip Rojanasunan later performed an autopsy, and concluded that it was not a suicide. Crucially; you will note, this does not rule out accidental death. However, news of such sparked rumours that Carradine's death was the result of foul play.

Was he another victim of the Kabbalistic death cult? Nigel Ayer's in his psychogeographical work 'The Bodmin Zodiac' points out that when intelligence agencies wish to do away with those whom they consider an impediment or liability, favour these sorts of underhanded methods; especially those who are in the public. Ayer's makes it clear that this method of assassination is doubly effective, as it eliminates the target and blackens their name, in the process. Whether or not, this is what happened to Carradine, I have no idea, I just thought I'd mention it, as an aside.

Next, we look at all kinds of owl symbolism in relation to American secret societies; touching on the owl on the back of the one dollar bill and at the US Capitol Hill Building. I point out another owl symbol in the form of the Ronald Reagan Medical Centre and link it to Michael Jackson's death and the Bohemian Club, in Northern California. Perhaps Michael Jackson was a member of this organisation, although I have no evidence to suggest that he was other than the fact that famous musicians were routinely invited to the event. After this, we look at the Shiva Lingam and its connection to the Cult of Mithra and therefore the Khazars. The unusual shape of the Shiva Lingam prompts me to look deeper into its origins and the mythology leads me to suggest that it is representative of some kind of alien craft that crash-landed on Earth millennia ago, reaping devastation across the land.

The distinctive shape of the Shiva Lingam and its potential for being a spacecraft, leads us to recognise it again in the new Solo; A Star Wars Story, as the luxury space yacht Coronet. This links back to 'Fifth Element' and the Kalevala, by way of the Fhloston Paradise and the Kalevala Space works respectively; all of which suggests that the new Star Wars are Kabbalistic in nature. Next, we see that the Shiva Lingam is also partially present in the design of Han Solo's own ship, the Millennium Falcon and that the detaching nose section further associates it with the missing capstone of the Khufu Pyramid. This provides us with a nexus of associations between Ancient Egyptian

symbolis, Star Wars and the Shiva Lingam, suggesting that this ancient lost ship or artefact is crucial to the plans of the New World Order. So where is it?

When we examine the mythology again, we see that the Shiva Lingam craft has been sequestered inside the yoni of Shiva's second wife; Parvati. This is representative of some kind of wormhole or spacetime temporal field, used to safely contain the harmful radiation leaking from the ship's engines. But this is a bold claim and we ask ourselves, if any similar kind of technology has ever been said to exist, in the annals of history.

Sure enough, we find mention of the Philadelphia Experiment, an apparent US Naval experiment that took place in 1943. The experiment involved the USS Eldridge allegedly travelling through time and space via a hyperspace tunnel. This information was passed onto the Ufologist and astronomer Morris K. Jessup, from an ex-Naval officer called Carlos Allende. Other testimonies, cited in Charles Berlitz's book 'The Philadelphia Experiment; Project Invisibility', from alleged crew members claim they witnessed the effects of the experiment with men being fused to bulk heads and others testifying that they had spoken with alien entities from another dimension, while inside the spacetime bubble. Is it possible that this test opened up a doorway to the Shiva Lingam and if so can it be done a second time?

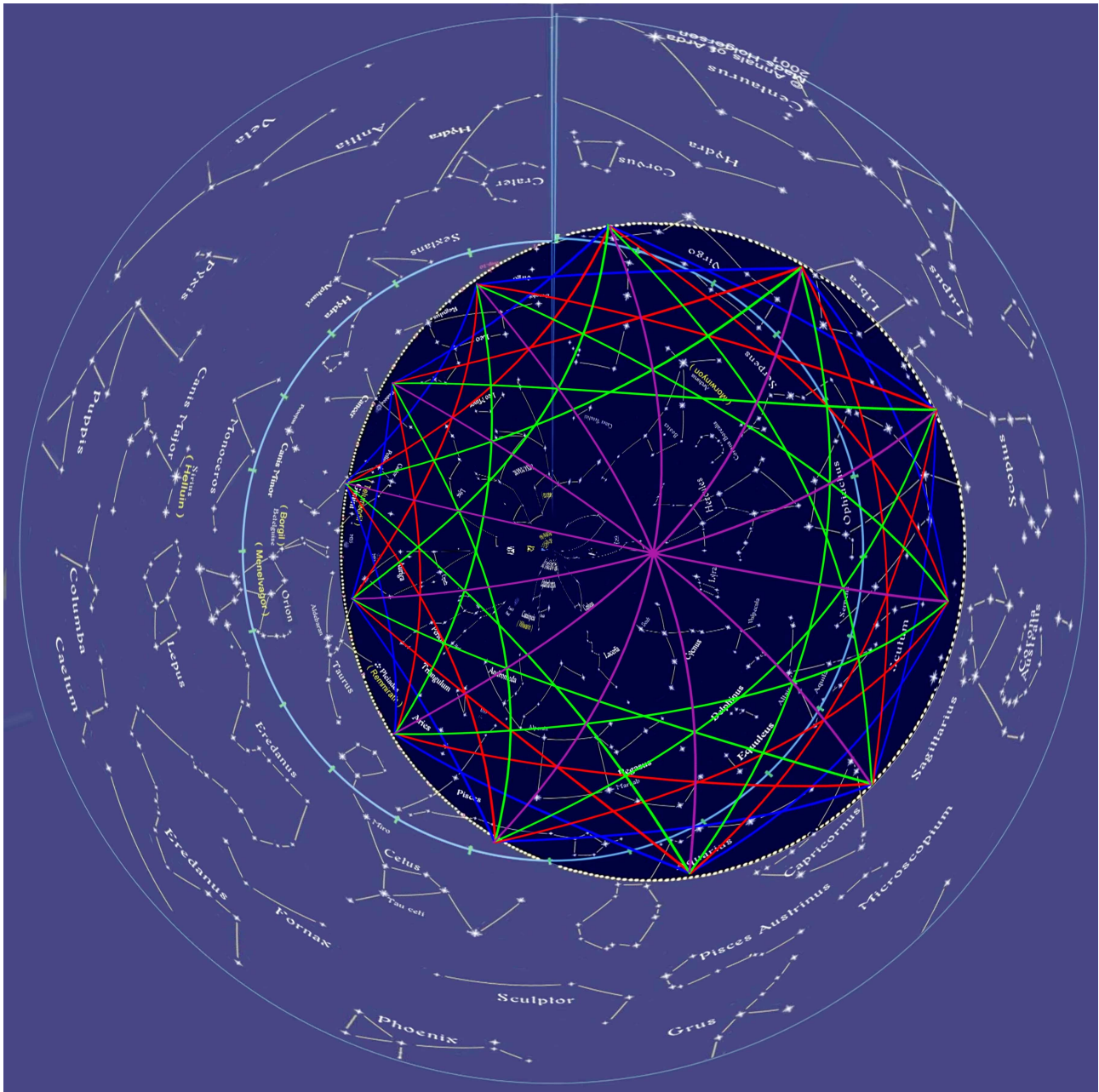
I suggest that the true aim of the Kabbalists is to locate this craft and get it working again so that they can escape the forcefield around the Earth. But first we need to locate it. To help them along with this, I point to the Hessdalen Lights phenomena, in Norway. During one of the timelapse photographs of this phenomena, we can see the light tracing out part of the outline of what looks to be a gigantic Shiva Lingam in the sky. Why I should be helping them do this is really anyone's guess. Perhaps I want them gone as much as they wish to leave, or perhaps I'm working for them and don't even realise it myself...

Next, we look at other information connected to the year 1943, including a curious tale told to Coast to Coast Radio by Mel Waters, back in 1997. This story features a bottomless pit, known as 'Mel's Hole', out of which was said to have been born a seal-like entity with strange chemical properties. By decoding elements of the story, we are able to conclude that Mel's seal is a silicon life-form of some kind. A strange Chinese envelope found next to the hole was also said to contain three commemorative coins to Stalin, Roosevelt and Churchill, all of which were dated 1943. The obvious conclusion, therefore, is that the Allied leadership was eliminated by Nazi Germany. Perhaps, in some alternate timeline, the Nazis developed the time travel technology first and were able to defeat their enemies that way. In any case, it would appear that this timeline was subverted by the Kabbalists, such as Einstein, who helped create the Philadelphia Experiment, shifting us into an alternative reality where Hitler did not win the war.

All of these allusions to alternative World War II histories and Chinese coins leads us to investigate one of Philip K. Dick's most critically acclaimed works; 'The Man in the High Castle'. Through a careful unravelling of the wider implications of the story we learn, rather unsatisfactorily, that we are already living in an alternative reality in which the apparent losers of World War II are actually the winners and all of what we see around us is merely artifice.

Appendix

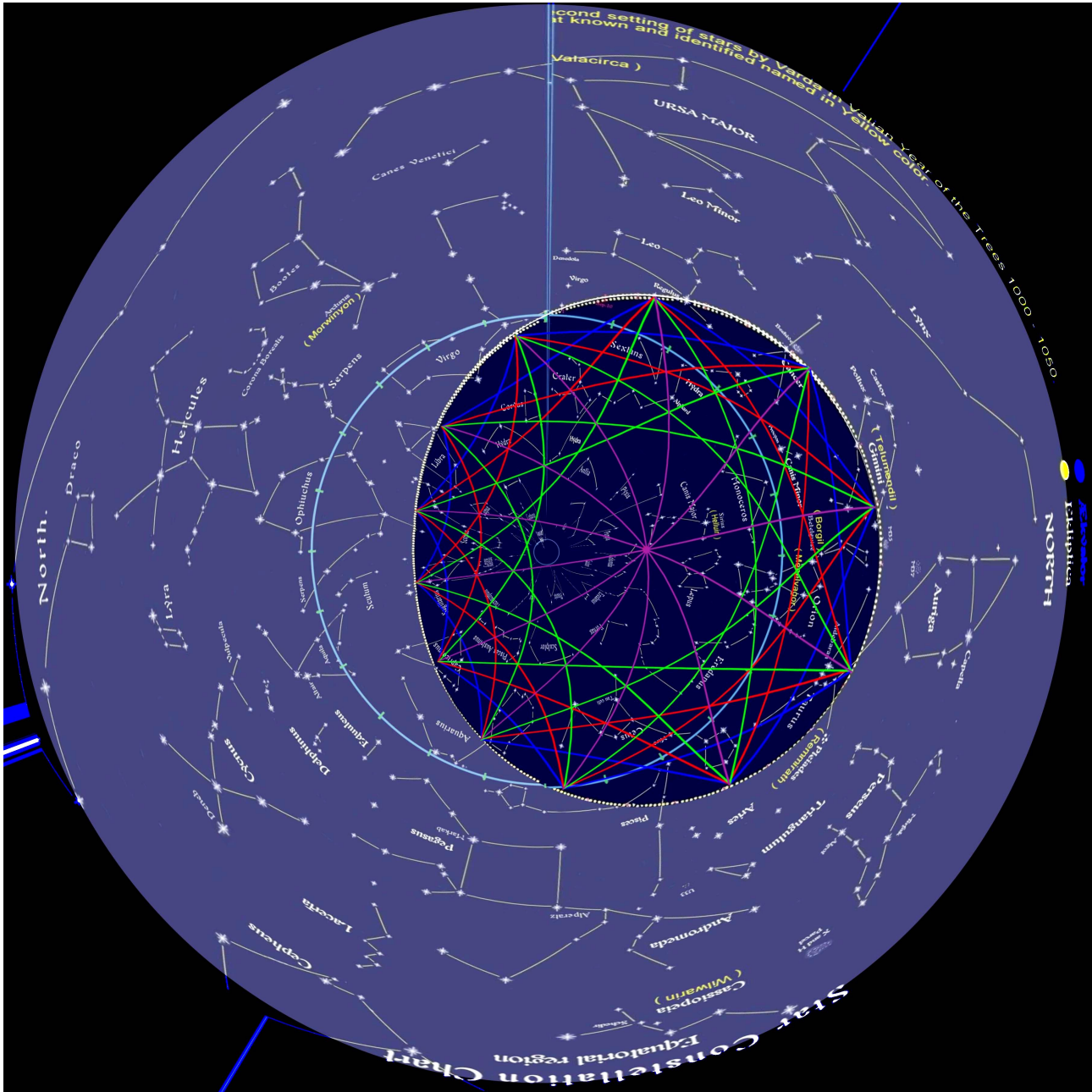
The International Astronomical Union (IAU) lists 88 modern constellations. The perceived motion of the Sun crosses through 12 of these, which give us the 12 signs of the Zodiac; the basis of astrology. But what if we could incorporate the other extra-Zodiacal constellations in some way? Wouldn't that give us a more accurate picture of the Universe and of place within it? Michael Tsarion believes the elites are aware of how to utilise these other Zodiacs and are keeping it secret. Presumably, this knowledge is the key to their overriding success. So how do we go about recreating it?



Polar Coordinate Structures of the extended Zodiac

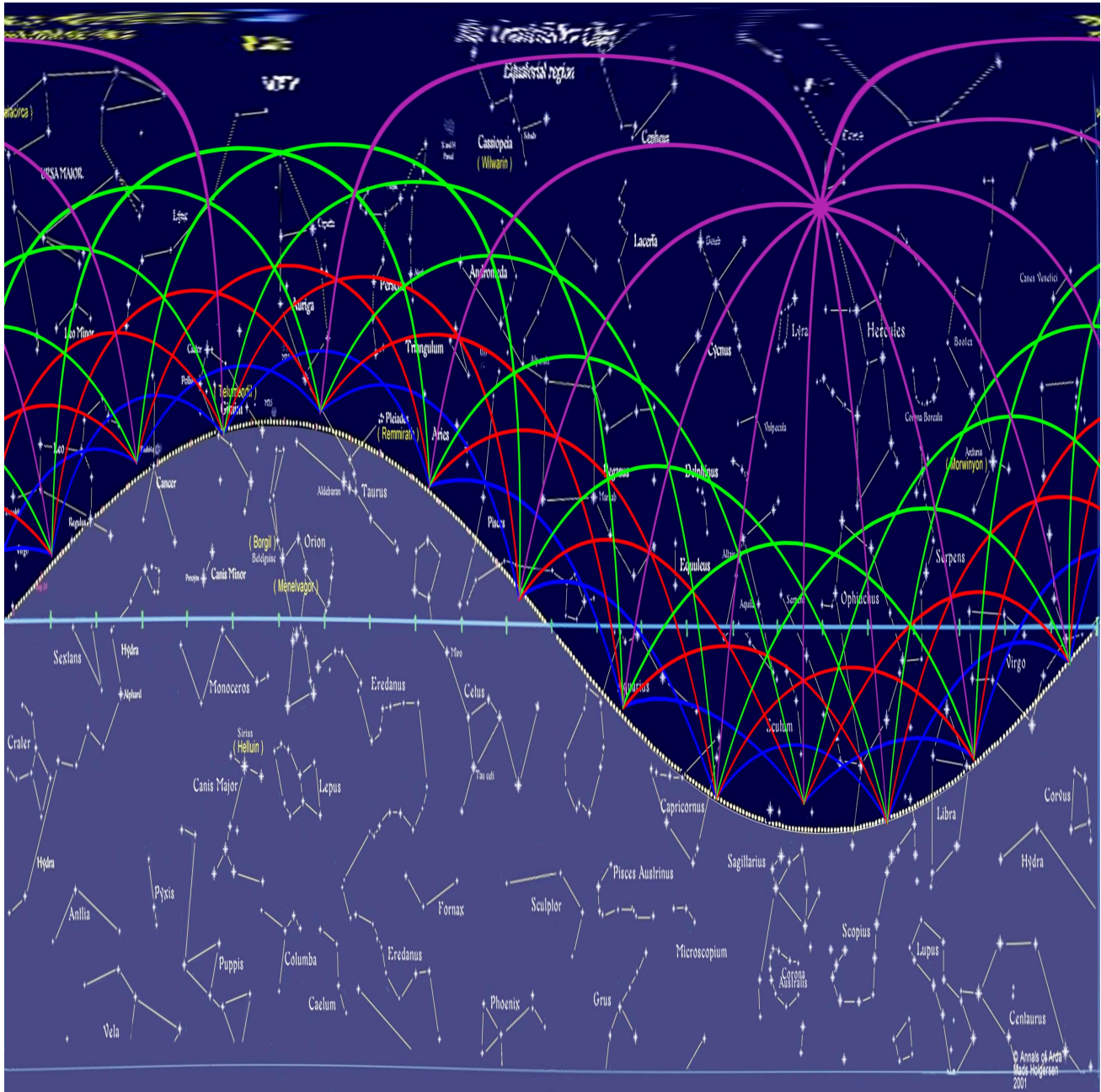
A solution to this problem came to me, while I was sitting in my living room thinking about how the cubic stone relates to astrology. But, before we get into that, we must first order understand a little about the details of astrology. Besides from the 12 star signs or houses and 9 planets, the most important factor of astrology lies in the realm of aspects.

The most commonly used aspects are the square, trine, sextile, conjunction and opposition aspects. In the image above, I have marked out four of these aspects. The trine aspects are marked with blue lines, the squares are in red, the sextile aspect is in blue and the oppositional aspects are the purple lines. The triangles, squares and hexagons are deformed slightly because the twelve constellations of the zodiac are not evenly dispersed in the sky.



A breakdown of the different aspects is as follows. Conjunctions occur when a particular planet is in your native sign. Opposition (purple lines) occurs when a planet is occupying the star sign directly across from you in the Zodiac circle. So, if you were born in Capricorn you count six star signs until you arrive at Cancer. If Venus is in opposition to your native sign, it could mean that you will experience greater hardship in the realm of love and relationships. If Venus is three signs away from your native sign, then its aspect is square, because $12 \div 3 = 4$. When we extend these lines out around the Zodiac circle, we see that they make a square. If the planet is four signs away then it is trine, because $12 \div 4 = 3$ and similarly it makes a triangle. To get the sextile

When we do this we get an image which looks like the one above. The night before I created this, I had a dream of a spider fighting a centipede. Afterward I realised that the spider is the oppositional aspects, while the body of the centipede is made out of the other aspects. The unwholesome image gives us a window into the underlying dilemma of the Dome of the Stars and why it is that the elites wish to be free of it. The motion of the planets in the heavens in some sense, represent a war and a battle to the death.



If we follow one of the purple lines from Taurus to its oppositional sign of Scorpio, we see that it crosses through a number of extra-Zodiacal signs, including; Auriga, Perseus, Cassiopeia, Cepheus, Draco, Hercules and Ophiuchus. But this is only half of the Great Circle; the Northern half. To see which of the Southern constellations this line passes through, we must trace the line under the horizon. When we do this we see that it passes through; Orion, Lepus, Pups, Vela, Centaurus and Lupus. Altogether then this is 15 constellations, which is a great many more than the two we started out with; Taurus and Scorpio. In order to limit this number and not overburden the poor astrologer, we could imagine that when a planet is in opposition to a native sign it goes over the horizon and

when the opposite is the case it goes under the horizon. A similar practice could be employed for square, trine and sextile aspects depending on whether the aspect is waxing (above) or waning (below).

Of course, to understand what any of this entails we must first know a little about each of the extra-Zodiacal signs and what they might mean on a symbolic level. There are too many constellations to look at in any adequate depth in a mere appendix and in any case such interpretations would be best left up to the astrologer in question. However, there are a few interesting examples; for instances, in the Southern hemisphere we have Sculptor, who might aid one in creative undertakings and next to it Microscopium (the microscope) which could help in the Sciences. Canis Major might help with loyalty, the Phoenix with rebirth, Lyra (the lyre) with musical pursuits. The constellation Hercules, with his 12 labours could be seen to rule over all 12 signs of the Zodiac at once and Ophiuchus with his two serpents could be the marshal of health and well-being. When we look at the Northern celestial sphere, we see that the sky reads like a family tree. To begin with we have Cepheus, King of Aethiopia, and his beautiful wife Cassiopeia. Then below them we have the Princess Andromeda and next to her, on the left, we have Perseus, her husband. Each of these characters have their own personalities and are at turns brutal, vain, brave and virtuous.

While this new technique is not traditionally employed in astrology, there is no practical reason why it wouldn't work. If we think of a planet like Jupiter sitting opposite Taurus in Scorpio, then we can imagine the lines of force from this planet radiating out across the heavens in a great circle and impacting the native sign from either above or below. The only left to do now is to give it a name; the Spider and the Centipede Aspects sounds a bit long, perhaps Spider and Snake would be better? On second thoughts I think I'll just stick with the Extended Zodiac.